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封底《南都繁会图》



《南都繁会图》是明代绢本设色长卷，现藏中国国家博物馆，因全景式展现南京城市风貌而被称为“明代南京版《清明上河图》”。全画宽约44厘米，长约350厘米，采用三段式构图：起笔于郊野田舍，经南市街与北市街两大商业核心区，最终收束于皇城宫阙，完整呈现了城市空间格局。

《南都繁会图》以细腻笔触生动勾勒出明代南京的繁荣盛景，生动再现了南京凭借水陆通衢之利与丝棉纺织之盛，维系经济文化繁荣的都市气象。

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八闽福地

The Blessed Land of Eight Min

文 / 《福建画报》 Fujian Picorial
译 / 刘克成 Liu Kecheng

福建历史悠久。先秦时，它属于百越之中的闽越地区；唐开元二十一年（733年），朝廷设“福建经略使”（负责边防的军职），这是“福建”之名第一次见于史册；北宋时，设“福建路”（类似现在福建省的行政区划）；到了南宋，设“一府五州二军”等八个同级行政机构。从此，福建有了“八闽”之称。

Fujian has a long and rich history. Back in the pre-Qin era, it was part of the Minyue region, being one of the many areas inhabited by the Baiyue people. In 733, during the 21st year of the Tang Dynasty's Kaiyuan reign, the Imperial Court established the "Fujian Jinglue Envoy" i.e. a military post responsible for frontier defence. This was the first appearance of the name "Fujian" in historical records. Later, during the Northern Song Dynasty, the administrative region "Fujian Lu," similar to today's Fujian Province, was established. By the time of the Southern Song Dynasty, the area was divided into eight administrative units, comprising one prefecture, five counties, and two military districts. From then on, Fujian was known as the "Eight Min."

背山向海 Back to the mountains, facing the sea

福建山峦起伏、群山绵延，山地与丘陵占全省总面积的80%以上，素有“东南山国”之称。其中，武夷山

脉为福建第一大山脉，绵延550公里，主峰黄岗山海拔2160.8米，是中国大陆东南部的最高峰。福建森林茂密，被称为“中国最绿省份”，森林覆盖率达65.12%，连续45年位居全国首位。

Fujian is a province of rolling hills and endless mountains; over 80% of its land comprises highlands and hills. Unsurprisingly, it is often called the "Mountainous Kingdom of Southeast China." Among its many ranges, the Wuyi Mountains stand out as the largest, stretching for 550 kilometres. Its highest peak, Mount Huanggang, rises to 2,160.8 metres, making it the tallest point in Southeast China. Lush forests blanket the province, earning Fujian the title of "China's Greenest Province." With a forest coverage rate of 65.12%, Fujian has been in first place nationwide for 45 consecutive years.

纵横于山川之间的是密集的河网。福建拥有全国罕见的独立水系格局，除交溪（赛江）发源于浙江、汀江流入广东省外，其大多数河流均发源于福建省并最终流入福建省海域。福建省内最大的河流闽江，水系河流总长6107公里，流经半个福建，滋养着这片山海之地。

Fujian is traversed by a dense network of rivers, which form a unique hydrological pattern rarely seen elsewhere in China. Apart from the Jiaoxi River (Sai River), which originates in Zhejiang, and the Ting River, which flows into Guangdong, the majority of Fujian's rivers originate within its borders and empty into its coastal waters. Among them, the Min River stands out as the largest, with a total waterway





length of 6,107 kilometres; it winds through half the province, nourishing this land of mountains and seas.

背山向海是福建最显著的地理特征。福建海岸线蜿蜒曲折，全长3 752公里，曲折程度居全国第一，造就了125个大小天然港湾。福建海域面积达13.6万平方公里，超过全省陆地面积。

The defining geographical feature of Fujian is its “back to the mountains, facing the sea” orientation. The rugged coastline of the province twists and turns for 3,752 kilometres, ranking first in China for its complexity, creating 125 natural harbours of varying sizes. Fujian’s sea area spans 136,000 square kilometres, surpassing the total land area of the province.

由于福建境内多山，平原与盆地资源稀缺，可耕地面积不足全省土地面积的十分之一，加之古代交通受阻，福建先民不得不向海谋生，逐渐形成以海为田、以舟为车的独特生活方式。这样的地理环境塑造了福建人开拓进取、敢拼敢闯的精神，推动他们扬帆海外，迁移通商，拓展生存空间。

With its mountainous terrain, Fujian has limited plains and basins, with arable land accounting for less than 10% of its total area. In ancient times, the rugged landscape rendered land travel difficult; as a result, Fujian’s ancestors turned to the sea for their livelihood, forging a unique way of life in which the sea was their field, and boats were their carts.

This challenging geography shaped the resilient and adventurous spirit of the Fujian people; they dared to explore, trade, and migrate overseas, expanding their horizons and creating opportunities across distant shores.

多元文化 A mosaic of cultures

中国历史上曾多次发生由北向南的大规模人口迁徙，南迁的中原文化与福建本地的闽越文化相互融合，催生了独特的地域文化。客家文化便是其中的典型代表，它一方面保留了中原文化的主流特征，另一方面又善于从畲（shē）族等福建当地少数民族中汲取养分。

Throughout Chinese history, waves of migration from the north to the south brought the culture of the Central Plains into Fujian, where it blended with the local Minyue traditions. This fusion became a unique regional culture, with Hakka culture being a prime example. The Hakka preserved core elements of Central Plains traditions while absorbing influences from Fujian’s indigenous minorities such as the She ethnic minority group.

民族的交融与地理的阻隔孕育了福建丰富多元的文化体系。朱子文化、妈祖文化、船政文化、海丝文化，还有传统音乐文化，如“非遗”南音、莆仙戏等传统戏

曲，以及散布于山海之间的许多独特而小众的民间文化，共同构筑了福建文化的百花齐放。

This melding of ethnicities, along with Fujian's naturally isolating geography, nurtured a rich and diverse cultural tapestry. From Zhu Xi's Confucian philosophy to Mazu worship, from the maritime legacy of the ancient shipbuilding industry to the seafaring Silk Road, from the Intangible Cultural Heritage Nanyin music to traditional operas such as Puxian opera, along with lesser-known folk customs scattered across the province, Fujian boasts a wealth of traditions, contributing to a cultural scene which is as vibrant as a blooming garden.

值得一提的是，福建是中国茶文化的重要发祥地。关于福建产茶的文字记载，最早可追溯到东晋时期。宋代斗茶¹之风盛行，武夷山一带一度成为文人雅士品茗论道的理想之地。明清时期，福建人民在茶叶制作技艺上不断推陈出新，创制出乌龙茶、白茶、红茶、茉莉花茶等多种茶类。17世纪初，武夷茶远销欧洲，风靡一时。如今，福建在茶文化遗产的保护和传承上成果显著。在申遗成功的“中国传统制茶技艺及其相关习俗”相关项目中，福建独占六席，涵盖武夷岩茶（大红袍）、安溪铁观音、福鼎白茶、福州茉莉花茶、坦洋工夫茶和漳平水仙茶。这块山海相拥、茶香氤氲(yīnyūn)的福地，孕育了福建深厚的茶文化底蕴。

Notably, Fujian holds a special place in the history of Chinese tea culture; records of tea production in Fujian date back to the Eastern Jin Dynasty. By the time of the Song Dynasty, tea contests¹ were fashionable, with the Wuyi Mountains becoming a favoured destination for both scholars and tea enthusiasts. During the Ming and Qing dynasties, Fujian pushed the boundaries of tea-making craftsmanship, creating iconic varieties such as oolong, white, black, and jasmine tea. During the early 17th century, Wuyi tea gained international fame, becoming sought-after in Europe. Today, Fujian continues to excel in preserving and

promoting its tea heritage. Of the projects included in the UNESCO-recognized “Traditional Tea Processing Techniques and Associated Social Practices in China,” Fujian alone contributes six, i.e. Wuyi Rock Tea (Da Hong Pao), Anxi Tie Guan Yin tea, Fuding White Tea, Fuzhou Jasmine Tea, Tanyang Gongfu Tea, and Zhangping Shuixian Tea. This blessed land, embraced by mountains and sea and infused with the aroma of tea steeped Fujian in a profound and enduring tea culture.



侨台纽带

Overseas connections and the Fujian-Taiwan bond

福建是中国著名的侨乡。全省现有1580多万华侨华人，分布在全球188个国家和地区。他们带着“爱拼敢赢”的精神，在异国他乡落地生根，开创事业。他们虽远渡重洋，却心怀故土，积极投身家乡建设。截至2024年，福建累计引进侨资项目企业3.7万多家，实际利用侨资超1100亿美元，为福建经济发展注入了强大动力。同时，闽籍侨胞还踊跃参与公益慈善事业，为家乡各类事业捐款达300多亿元人民币，用于修路、建校、助医……

¹ 斗茶：一种集茶的调制、茶的变化、茶的鉴赏、茶的想象、茶的品尝于一体的活动，对茶器的发展、茶艺礼仪和茶艺传播都有影响。

Tea contest is a lively activity that brings together the art of preparing tea, observing its changes, appreciating its qualities, sparking imagination, and savoring its flavors. It has shaped the development of tea utensils, influenced tea etiquette, and played a big role in spreading tea culture.

他们的行为彰显着血浓于水的家国情怀。

Fujian, a renowned hometown of Chinese expatriates, proudly connects people worldwide. Over 15.8 million expatriate Chinese and ethnic Chinese from Fujian are now resident in 188 countries and regions, carrying with them the fearless and determined spirit of “love to strive, dare to win.” Although they have ventured far, their hearts remain tied to their roots, and they actively contribute to the development of their homeland. By 2024, Fujian had attracted over 37,000 overseas Chinese-funded enterprises, with investments surpassing 110 billion USD; this infusion of capital has significantly fuelled Fujian’s economic growth. Beyond business, Fujian’s overseas community has generously supported philanthropic causes, donating more than 30 billion RMB to projects such as the construction of roads, schools, and hospitals. These acts of kindness reflect the people’s deep connection and unwavering love for their homeland.

福建与台湾之间更是有着深厚悠久的历史和文化渊源。福建沿海居民于宋元时期开始移居台湾拓垦，明清时期移民浪潮愈发汹涌。今天，80%的台湾同胞祖籍地在福建，形成闽台两地血脉相亲、语言相通、信仰相承、民俗相近的局面。

Fujian and Taiwan share an enduring bond which is rooted in history and culture. As early as the Song and Yuan dynasties, coastal residents of Fujian began migrating to Taiwan to settle and develop the land, with this migration intensifying during



the Ming and Qing dynasties. Today, some 80% of Taiwanese people trace their ancestry back to Fujian, creating close ties between the two regions in terms of shared bloodlines, common languages, similar beliefs, and familiar traditions.

在推进两岸关系和平发展、融合发展的进程中，福建发挥着独特且重要的作用。两岸开放交流以来，福建先行先试，成为台胞台企“登陆”的第一家园。不仅如此，两岸文化交流也日益频繁，两岸民众通过宗亲联谊、学术研讨、青少年互访等活动，不断增进了解、加深认同。同时，越来越多的台湾青年来福建求学与工作，成为促进两岸沟通的重要桥梁。两岸民间频繁的交流互动，就像一条条无形的纽带，紧紧维系着两岸的亲情与乡情，续写着“闽台一家亲”的动人故事。

In the fostering of peaceful and integrated cross-strait relations, Fujian plays a unique and vital role. Since the opening of cross-strait exchanges, Fujian has served as a gateway for Taiwanese businesses and residents, becoming their first home on the mainland. Cultural exchanges have also flourished, with activities such as clan reunions, academic forums, and youth visits deepening mutual understanding and strengthening connections. A growing number of young Taiwanese people are now choosing Fujian for education and work, becoming essential bridges between the two sides. These lively exchanges and interactions, like invisible threads, weave the fabric of shared kinship and community, continuing the heart-warming story of Fujian and Taiwan as one big family.



开放包容

An open and inclusive spirit

福建自古以来就以开放包容的姿态拥抱世界。作为古代海上丝绸之路的重要起点，福建的港口曾经见证了无数商船的来来往往。宋元时期，泉州港千帆汇聚，万商云集，一跃成为“东方第一大港”。瓷器、丝绸、茶叶等中国特产从这里出发，沿着漫长的海上航线，去往遥远的国度。与此同时，来自异域的香料、宝石等奇珍异宝也集聚于此，为这片土地增添了神秘而多元的色彩。

Fujian has always embraced the world with openness and inclusivity; as a key starting point of the ancient Maritime Silk Road, its ports were bustling hubs of global trade. During the Song and Yuan dynasties, Quanzhou Port flourished, hosting countless merchant ships and traders, and earning the title of the “largest port in the East.” From Fujian, Chinese treasures such as porcelain, silk, and tea embarked on long maritime journeys to distant lands. Meanwhile, exotic goods including spices and gemstones flowed in from distant places, infusing the region with a rich, multicultural charm.

步入现代，福建开放的步伐愈发坚定有力。福州港、厦门港、泉州港、漳州港等港口持续繁荣：集装箱整齐排列，犹如一个个等待出发的使者；巨轮频繁进出，航线纵横交错，连接着全球各大洲的贸易伙伴。在对外贸易方面，机电设备、锂电池等高新技术产品成为出口“新宠”。这背后是福建不断推动产业升级、科技创新的坚定决心。

Fujian's journey of openness has grown ever stronger and more determined in modern times. Ports such as Fuzhou Port, Xiamen Port, Quanzhou Port, and Zhangzhou Port continue to thrive, with neatly arranged containers standing like messengers, ready to embark on global journeys. Massive cargo ships arrive and depart, weaving a web of trade routes which link Fujian to every corner of the world. In foreign trade, high-tech products such as mechanical and electrical equipment and lithium batteries have become leading exports, with this success reflecting Fujian's unwavering commitment to industrial upgrading and technological innovation.

福建还积极搭建各类对外交流平台，国际展会、贸易洽谈会、合作论坛，一场接着一场，吸引着世界各地



的客商。在这里，商业的边界被不断拓宽，新的合作机遇不断涌现。

Fujian is also a hub for international exchange, hosting a steady stream of global events including trade fairs, exhibitions, and cooperation forums. These platforms attract businesspeople from around the world, expanding the boundaries of commerce and unlocking new opportunities for collaboration.

八闽，这片充满魅力的土地，既有山川的灵秀，又有海洋的广阔；既有深厚的文化底蕴，又有开放包容的胸怀；既有侨胞的拳拳爱心，又有闽台的血脉相连。它宛如一颗璀璨的明珠，在时代的浪潮中熠熠生辉。

The Eight Min region is a land of extraordinary charm. It combines the grace of its mountains with the vastness of its seas, and the depth of its cultural heritage with the warmth of its openness. It thrives on the love and support of expatriate Chinese people and the unbreakable bonds it shares with Taiwan. Like a brilliant pearl, Fujian shines brightly in the tides of modernity, being a beacon of connection and progress. 🌟

供图 / 崔华 王沧海 胡文 邱汝泉 林晨歌 大海峡图片库





福建民居万花筒

The Kaleidoscope of Fujian Houses

文/崔玉华 Cui Yuhua
译/李睿 Li Rui

福建，这片古老而又充满活力的土地，因其独特的地形、多变的气候以及丰富多彩的民俗习惯，孕育了多样化的民居建筑风格。在民居建造的过程中，各地匠人因地制宜，巧妙地利用本土材料，使得各地区的建筑呈现出不同的风情与韵味。从客家土楼的雄伟壮观到红砖古厝（cuò）的精致典雅，从蚵（kuò）壳厝的异域风情到石头厝的坚固质朴，每一处都彰显出福建人的智慧与创造力。

Fujian, an ancient yet vibrant land, has fostered a rich tapestry of residential architectural styles

shaped by its unique terrain, variable climate, and colorful folk traditions. Local artisans, adapting to their environments, have ingeniously used native materials to craft dwellings that exude distinctive charm and character. From the grand and imposing Hakka earthen houses to the refined elegance of red-brick traditional buildings, from the exotic allure of oyster-shell houses to the rugged simplicity of stone residences, each structure reflects the wisdom and creativity of the Fujian people.



客家土楼 Hakka tulou

客家土楼主要分布在福建省的南部或西南部，是客家人聚族而居的堡垒式住宅。

Hakka tulou, or earthen houses, are predominantly found in the southern and southwestern regions of Fujian. These fortress-like structures are designed to house Hakka clans in a communal setting.

两晋至唐宋时期，因战乱、饥荒等原因，黄河流域的中原汉人被迫南迁。由于平坦地区已有人居住，他们只好在山区或丘陵地带落脚。当地官员为这些移民登记户籍时，立为客籍，称为“客家”。客家先民进入闽西后，多以家族为单元聚族而居，他们以当地生土为主要建筑材料，用夹墙板夯筑作为承重结构，建造成直径近百米、高十余米的或方、或圆的土楼。土楼外墙高大厚实，内部空间宽敞通透，既适宜聚族而居，又有很强的防御性能。土楼冬暖夏凉，就地取材，循环利用，用最原始的形态体现了绿色建筑的理念和境界。

From the Eastern Jin to the Tang and Song dynasties, people from the Yellow River's Central Plains were forced southward by wars and famines. Unable to settle in the already-occupied flatlands, these migrants established themselves in mountainous and hilly regions. Local officials referred to them as “guest households” in records, giving rise to the term “Hakka” (literally, “guest families”). Upon arriving in western Fujian, the Hakka pioneers formed clan-based communities and built massive tulou from raw mud, fortified with rammed earth walls for strength and durability. These structures, which could be either round or square, often rise over ten meters high and span nearly 100 meters in diameter. Their thick, towering walls and spacious interiors made them ideal for communal living while offering robust defense against external threats. The tulou's naturally insulated interiors remain cool in summer and warm in winter. Built entirely from locally sourced materials, these structures are a testament to sustainable design long before modern green building concepts emerged.





红砖古厝 Red-brick houses

“厝”本义为磨刀石，在闽南方言里代表房屋。红砖厝就是以红砖为主建造的房屋，是闽南具有代表意义的传统建筑，主要分布在福建南部平原区。

The term *cuo* originally referred to a whetstone, but in the Minnan dialect, it signifies a house. The Red-brick *cuo*, or red-brick house constructed mainly with red bricks, represents a quintessential style of traditional architecture in southern Fujian plains.

在中国，红色象征着吉祥与喜庆。红砖厝从建筑的屋顶、墙身到地面，都大量使用当地烧制的红砖。其基本构架遵循中原传统建筑的合院式布局，整体建筑主次有序，以大厝厅堂为中轴线，秉承中国传统民居对称、严谨、封闭的传统。

In Chinese culture, red symbolizes good fortune and festivity. These red-brick houses extensively use locally fired red bricks in the roofs, walls and floors.

Their structure follows the courtyard-style layout of traditional Central Plains architecture. The overall design is meticulously organized, with the main hall forming the central axis, reflecting symmetry, orderliness, and enclosure of traditional Chinese homes.

红砖厝并不高，但通常占地广大。在“八山一水一分田”的福建省，占地面积本身就是一种张扬。厝的底部用白石奠基，墙是红砖砌、顶是红瓦铺，再搭配中间凹陷、两端微翘的燕尾脊，以及精美的石雕、木雕装饰，红砖厝像极了皇宫和庙宇，华丽而古典，充分体现了闽南古建筑巧、美、秀、雅的风格。

These houses are generally low-rise but expansive, a deliberate design choice in Fujian that is often described as “eight parts mountains, one part water, and one part farmland.” Built on white stone foundations, their red-brick walls and red-tiled roofs are paired with swallowtail ridges, with both ends of the roof gracefully curving upward, and intricate stone and wood carvings. These features evoke a classical grandeur, blending the artistry of palaces and temples with the refinement and elegance unique to Minnan traditional architecture.



蚵壳厝 Oyster-shell houses

蚵壳厝是用海中的牡蛎壳建造的房屋，是福建泉州地区一种传统特色建筑。

The oyster-shell house, built with seashells, is a unique architectural style found in the Quanzhou region in Fujian.

泉州靠海，风中都带着海的气息。为了更好地保护墙体，当地居民巧妙地将房屋外墙砌成“出砖入石”的样式，红砖和白石交错垒砌，红砖凸出墙面以抵御海风侵蚀。泉州人还创造性地利用牡蛎壳防水防腐、质地坚硬的特性，把牡蛎壳镶嵌在墙面上。鱼鳞般的牡蛎壳错落有致，不仅非常美观，还具有隔音效果好、冬暖夏凉的特点，是闽南建筑的一大奇观。



Situated on the coast, Quanzhou faces constant exposure to the salty ocean winds. To protect their homes, locals devised an innovative “protruding brick, inset stone” technique, alternating layers of red bricks and white stones. The red bricks extend slightly outward, shielding the walls from the sea breeze. Quanzhou residents also incorporated oyster shells into their walls. Known for their waterproof, corrosion-resistant qualities and durability, the shells were arranged like overlapping fish scales, providing aesthetic beauty and sound insulation and keeping interiors cool in summer and warm in winter. This design highlights the ingenuity of Minnan architecture.

蚵壳厝这种房屋建筑形式的历史可追溯至宋末元初，也是泉州成为“海上丝绸之路”重要港口城市的见证。专家发现，有些蚵壳厝的牡蛎壳产于非洲东海岸，并非泉州原产。当时的泉州是中国对外贸易的重要港口城市，大部分载满丝绸、瓷器的商船从泉州起航，沿着闽南沿海到达南洋，再经过印度洋到达非洲东海岸。返航的时候，如果舱内不载货，船就会重心不稳，于是船员们就带走散落在海边的牡蛎壳压舱，回来后再堆放在泉州海边。就这样，非洲的牡蛎壳神奇地出现在福建沿海的房屋外墙上，成了泉州海上丝绸文化的见证。

The origins of oyster-shell houses date back to the late Song and early Yuan dynasties, reflecting Quanzhou's prominence as a bustling harbor city on the Maritime Silk Road. Experts believe that the oyster shells embedded in these walls were sourced from the east coast of Africa rather than locally. During Quanzhou's golden era of maritime trade, merchant ships carried silk and porcelain to destinations throughout Southeast Asia and via the Indian Ocean to Africa. On their return voyages, these ships, often empty, required ballast to maintain stability. Sailors collected oyster shells from African shores, which were later unloaded at Quanzhou's port and reused in local construction. These African shells thus serve as symbols of the city's role in cultural exchange along the Maritime Silk Road.

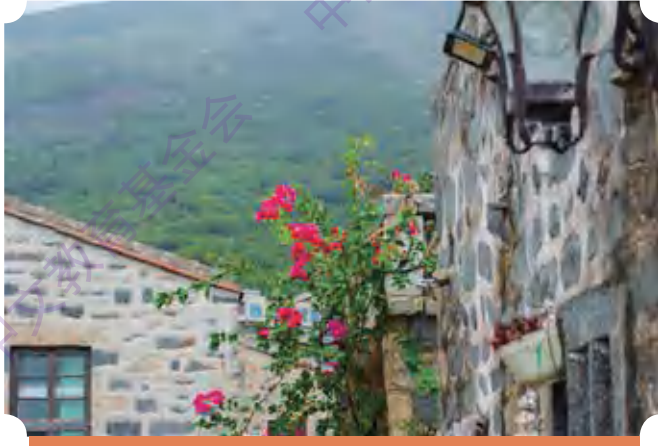


石头厝 Stone houses

福建的平潭岛有句民谣：“平潭岛，光长石头不长草，风沙满地跑，房子像碉堡。”为了抵御台风和海浪，平潭人用山上的石头和贝壳烧成的泥灰盖房子，这种房子就是石头厝。

On Pingtan Island in Fujian Province, a local saying captures its rugged environment: “Pingtan Island grows stones, not grass; sand blows across the ground, and houses resemble fortresses.” To withstand typhoons and ocean waves, residents turned to the mountains for stone and used lime made from shells, crafting the stone houses that define the island's landscape.

平潭岛原来是一座偏远的孤岛，无论是物质运输，还是人员流通，都存在诸多不便。在这个相对封闭的海岛环境中，居民的生产生活尤为不易。岛上木材紧缺，但盛产花岗岩，于是平潭人就地取材，利用岛上丰富的石材大规模砌石头厝，作为抗风挡雨的居所。



Pingtian Island was once a remote and isolated island, with limited access to supplies and transportation, making life challenging for its residents. With little timber but an abundance of granite, the residents resourcefully constructed stone homes designed to endure the harsh environment.

石头厝主要有竹篙厝和四扇厝两种形式。竹篙厝深度较深，易于防守，但是采光与通风不好，随着人们生活水平的提高，建这样房子的人逐渐变少。四扇厝以单进四扇房为主，适合大家庭居住，是平潭传统民居最主要的形式。大多数石头厝的高度不超过两层楼，将极简主义发挥到极致，没有如阳台、檐角、门楼、连廊等多余的装饰，就像是一个个贴合在岛屿上的蚌壳，庇护着一代代岛民。

The stone houses on Pingtan Island fall into two main categories: *zhugao cuo* and *sishan cuo*. *Zhugao cuo*, long and narrow structures originally built for defense, have poor lighting and ventilation, which has made them less common as living standards have improved. *Sishan cuo*, on the other hand, feature four interconnected rooms in a single row, making them well-suited for large families and the dominant form of traditional housing on the island.

These houses, modest in height and rarely exceeding two stories, reflect a minimalist aesthetic. Without ornate features such as balconies, eaves, or gates, they resemble shells nestled against the island, providing sturdy shelter for generations of residents.

石头厝的屋顶设计也很有特色。为了防止强风掀瓦，平潭人会在“人”字形的屋顶上面压上规格不一的鹅卵石，密密麻麻又井然有序。此外，漫步于石头厝之间，几乎找不到两间面对面、门对门的屋子，也鲜少看见某户人家的后门正对着另一户人家的大门，邻里间地基高度与楼层数也基本默契统一。这种设计体现了平潭岛居民的礼貌和温柔。

The roofs of these homes are especially distinctive. To prevent typhoon winds from dislodging roof tiles, residents weighed down the gable-shaped roofs with carefully arranged cobblestones of varying sizes. Walking among these houses, one notices another feature: no two homes directly face each other; it is rare for one household's back door to align with another's front door; the foundation height and the number of floors are also generally in harmonious alignment. This arrangement demonstrates the residents' politeness and gentleness.

福建传统民居各具特色，不仅是当地百姓生存智慧的结晶，也是福建传统文化的载体。“那厝在，根就在”，从福建民居的万花筒中望去，看到的是多彩的福建和浓厚的乡情。

Fujian's traditional houses are more than architectural forms; they are living carriers of the region's cultural heritage. As the saying goes, "Where the house stands, the roots remain." Through the kaleidoscope of Fujian's architecture, one glimpses the vibrant character of a region deeply connected to its traditions. ❷

福建的海洋文化

Maritime Culture of Fujian

文/陌上尘 Moshangchen

译/汤敏 Tang Min

福建省简称“闽”，地处中国东南沿海，以其独特的地理优势和丰富的海洋资源而闻名。古语“闽在海之中，海为闽人田”生动描绘了福建与海洋的密切关系。福建人的生活与大海息息相关，不仅在生活上受益于来自海洋的丰富物产，还开创了璀璨的福建海洋文化。

Fujian Province, abbreviated as Min in Chinese, is located along the southeastern coast of China and is renowned for its unique geographical advantages and abundant marine resources. The ancient Chinese saying, “Min is in the sea; the sea is the field of the Min people,” vividly portrays the region’s inseparable bond with the ocean. The everyday life of the people in Fujian is closely tied to the sea. They have not only benefited from its rich resources but also developed a thriving maritime culture.

福建省历来非常重视发展海洋文化，其历史最早可以追溯到三国时期。当时的福建已经是吴国的造船基地，建安郡的侯官县（现在的福州）还设有“典船校尉”这一官职，专门管理官方造船。由此而开辟的“建安海道”是当时贸易往来的重要航道。此后的历朝历代，福建都是全国重要的造船基地。隋唐以来，福建奉行开放政策，沿海航运发达，船只往来昼夜不息，其中大船可致千石（此处的“石”是容量单位，读作dàn）。宋元时期，经济重心南移，福建成为全国造船业中心，盛况空前。明代，郑和七下西洋，福建是其远洋航行的起点和基地，起到了非常重要的作用。郑和选择福州长乐港作为舰队的基地，前后28年时间里在此招募水手、训练舰队、修造船舶，留下了许多珍贵的历史遗迹。郑和从福建出发，创下了当时世界上规模最大、航线最远的航海纪录，将福建海洋文化推向高峰。

Fujian has always placed great importance on the development of its maritime culture, which dates back to the Three Kingdoms Period when it had already become a shipbuilding base for the Wu Kingdom. During this time, the Wu Kingdom set up the official title of “Dianchuan Xiaowei” in Houguan County (now Fuzhou) of Jian’an Prefecture to oversee the construction of state ships. The “Jian’an Sea Route,” opened during this period, became an important trade route. Since then, Fujian has remained a key shipbuilding base in China throughout various dynasties. From the Sui and Tang dynasties onward, Fujian adopted an open policy. Coastal shipping flourished, with ships traveling day and night, some with a capacity of over a thousand *dan* (about 100,000 liters). During the Song and Yuan dynasties, as the economic center of China shifted southward, Fujian became the nation’s hub for shipbuilding, experiencing an unprecedented boom. In the Ming Dynasty, Zheng He¹ led seven epic naval voyages, with Fujian playing a crucial role as the starting point and base for his expeditions. Zheng He chose Changle Port in Fuzhou as the base for his fleet, where he recruited sailors, trained crews, and built ships over the course of 28 years, leaving behind many valuable historical traces. Zheng He’s expeditions from Fujian set the world record for the largest fleet and the longest maritime route of the time, propelling Fujian’s maritime culture to its peak.

在海洋上通行，自然离不开船。福建海洋文化的载体是“福船”。“福船”一般是福建沿海所造木帆船的统称，是中国四大船系之一，也是中国古代海船的主要船型。南宋名相吕颐浩就曾夸赞福船，认为福船是当时最好的船。福船以船体大、容量多和结构坚固而著称，在海上行驶时稳定性好、抗风力强，非常适合运载货物长途航行，代表了当时世界造船技术的先进水平。

Ships, essential for maritime travel, are the

embodiment of Fujian’s maritime culture. The “Fu Ships” generally refer to the wooden sailboats built along the coast of Fujian, one of China’s four major ship types and a primary model of ancient Chinese seafaring vessels. The famous Southern Song statesman Lyu Yihao praised Fu Ships as the best ships of their time. Fu Ships are renowned for their large hulls, high capacity, and sturdy structure. They also represent the leading shipbuilding technology of their time, with impressive stability at sea and strong resistance to wind, making them ideal for long-distance cargo transport.



福建海洋文化中最璀璨的明珠非“海上丝绸之路”莫属。海上丝绸之路是中国与世界其他地区之间海上交通的路线，形成于秦汉时期，在唐宋达到全盛，因其运送的主要大宗货物是丝绸而得名。在福船的助力下，福建成为古代海上丝绸之路的重要起点，无数的丝绸、瓷器、茶叶、香料等物品从这里跨越海洋，远销海外。特别是福建泉州，其凭借海上丝绸之路的兴盛而成为当时的“东方第一大港”。那时，世界各国的船只往来泉州进行商贸活动，盛况空前。如今，泉州海外交通博物馆的镇馆之宝“泉州湾宋代海船”就是当时中外通商往来密切的写照。这艘宋代海船是我国迄今为止唯一已出土的

¹ Translator’s note: A Chinese admiral, explorer, diplomat, and bureaucrat during the early Ming Dynasty.

海外归航古沉船。它曾经载着釉色晶莹剔透的中国陶瓷、芳香四溢的茶叶出海，又满盛异域的香料而归，为丰富不同国家人们的生活作出了贡献。在海上贸易辉煌的岁月里，不同国家的文化也沿着海上丝绸之路传播，碰撞出文明互鉴的“火花”，留下了极为丰富的文化遗产。

The brightest jewel in Fujian's maritime culture is undoubtedly the "Maritime Silk Road," the maritime



network connecting China with other regions of the world. It originated during the Qin and Han dynasties and reached its peak during the Tang and Song dynasties, named after the primary cargo — silk transported via this route. With the advanced Fu Ships, Fujian became an important starting point for the ancient Maritime Silk Road. Countless items, including silk, porcelain, tea, and spices, were shipped across the seas from here to distant shores. In particular, Quanzhou in Fujian Province became known as the "Largest Port of the East" due to the flourishing development of the Maritime Silk Road. Ships from all over the world sailed to and from Quanzhou for trade, creating an unprecedentedly bustling scene. Today, the treasured exhibit "Song Dynasty Maritime Ship from Quanzhou Bay" at the Quanzhou Maritime Museum vividly portrays the vibrant international trade of that time. This Song Dynasty ship is the only ancient shipwreck unearthed

in China known to have sailed overseas and returned. It once carried China's translucent porcelain and aromatic tea leaves to foreign lands and returned laden with exotic spices, contributing to the enrichment of people's lives in different countries. Along with goods, cultures from various nations also spread along the Maritime Silk Road, sparking intercultural exchange and leaving behind a rich cultural heritage.

妈祖信仰是福建海洋文化的重要特征之一。妈祖历来被福建及周边地区的百姓看作海上的守护神。据文献记载，妈祖原名林默，是出生于福建莆田的一名渔村女子。因为从出生到满月，她一声也不哭，父母便给她取名“林默”，世人又称“林默娘”。成年后，林默识天文、懂医理，善良正义，乐于助人。民间流传她曾经点燃自己的屋子作为灯塔，帮助风浪中的渔民脱险回港。在一次海上大风浪中，林默因救助渔民不幸遇难，献出了年仅28岁的生命。当地百姓非常悲痛，常常思念并感怀她的恩德，便在岛上建起祠庙——湄洲妈祖庙来纪念她，它也成为海内外的妈祖祖庙。妈祖信仰中包含的和平、勇敢、友善等理念和价值取向，既是福建海洋文化的鲜明特征，也成为凝聚海峡两岸、海内外华人的精神力量。

Another key element of Fujian's maritime culture is the belief in Mazu, the guardian goddess of the sea for the people of Fujian and surrounding areas. According to historical records, Mazu was born into the Lin family in a fishing village in Putian, Fujian. It is said that she did not cry a single sound during her first month of life, so her parents named her Mo (meaning "silence"), and she became known as "Lin Mo Niang" (Lady Lin Mo). As she grew up, Lin Mo became knowledgeable in astronomy and medicine. She was kind-hearted, righteous, and always willing to help others. According to folklore, she once set her house on fire to serve as a beacon, guiding fishermen safely back to port through stormy seas. In one particularly fierce storm, she tragically lost her life at the young age of 28 while rescuing the fishermen. The local people were deeply

mournful, often recalling her kindness with fondness. To honor her, they built a temple on the island — the Meizhou Mazu Temple, which has since become the ancestral temple of Mazu worship, both in China and abroad. The values and ideals embodied in Mazu belief — such as peace, bravery, and kindness — are not only a distinctive feature of Fujian's maritime culture but also serve as a spiritual force that unites people on both sides of the Taiwan Strait and Chinese communities worldwide.

从傍海而居开始探索海洋，到开辟古代海上丝绸之路，推动不同文明互鉴交融，再到发展海洋经济寻求崛起，福建发展的每一步都离不开海洋的滋养，都浸染着海的印记。海洋，是福建发展故事中不可或缺的一部分，见证着这片福佑之地的成长与发展。

From settling by the sea and exploring the ocean, to opening the ancient Maritime Silk Road and promoting the exchange and integration of different civilizations, and later developing the maritime economy in pursuit of prosperity, not a single step of Fujian's development would have been possible without the ocean's nourishment. The sea is an indispensable part of Fujian's development narrative and a witness to the growth and progress of this blessed land. 🌊

供图 / 蔡昊 谢何平



宋代福建的 衣食住行

Daily Tapestry of Life in Song-era Fujian

文/郭月琼 Guo Yueqiong

译/杨祎辰 Yang Yichen

福建省位于中国东南沿海，不仅环境优美，而且文化独特，拥有历史悠久的闽南文化、客家文化、妈祖文化、朱子文化、海丝文化等多样地域文化。早在数十万年前，就有古人类在福建境内生活。尽管自秦朝起，福建就被纳入中华王朝的版图，但福建的文化却一直游离于中原正统文化之外。到了宋朝，这种情况发生了翻天覆地的变化。

Fujian Province, situated along the southeastern coast of China, is renowned not only for its stunning natural landscapes but also for its rich cultural heritage encompassing the longstanding Minnan, Hakka, Mazu, Neo-Confucianism (by Zhu Xi), and Maritime Silk Road traditions among others. Inhabited by ancient humans as far back as hundreds of thousands of years ago, Fujian's culture, while integrated into Chinese dynastic rule since the Qin Dynasty, maintained a distinctive identity separate from the mainstream culture of the Central Plains. However, the people's lifestyle shifted dramatically during the Song Dynasty.

从宋朝开始，福建地区的农业、手工业、商业和海外贸易等蓬勃发展，福建迅速崛起为宋代经济文化最为发达的地区之一，成为世人眼中的“东南乐土”。生活在宋代的福建人逐渐形成自己的生活美学和独特智慧，并让其体现在衣食住行的方方面面。

The Song Dynasty witnessed a flourishing of agriculture, craftsmanship, commerce, and maritime trade in Fujian, propelling the region to become one of the most economically and culturally vibrant areas of the period, earning it the reputation of “Paradise of the Southeast.” The people of Fujian during the Song Dynasty gradually developed their aesthetics of life and unique wisdom, which manifested in every aspect of their daily living, from clothing and food to shelter and transportation.

爱花就把它穿身上 Floral fashion: A style statement

将生活艺术化是宋代的一大特点。宋代福建人不仅赏花、簪花、种花、卖花、斗花，更是将对花的喜爱融入服饰之中。福州市南宋黄昇墓¹出土丝织品有354件之多，工艺精湛，品位高雅，堪称“南宋丝绸宝库”。其中很多是精美的女性服饰，款式极为丰富，包括袍、背心、裤、裙、抹胸、围兜等20多种。面料高级，包括使用蚕丝加工的各种华美布料。图案设计别具匠心，纹饰以花卉为主，有梅花、水仙、山茶、兰花、海棠、桃花、梨花、丁香、牡丹、玫瑰、荷花等30种花卉，主要集中在服饰的领口、袖口、下摆，或作为底纹出现。这些丰富的花卉图案丰满而瑰丽，给人以清新的美感，展现了当时女性生活的优雅风貌。

The Song Dynasty epitomized the transformation of life into art, a principle embraced by the denizens of Fujian during that epoch. Beyond simply admiring, hair-pinning, cultivating, selling, and competing with flowers, the people of Fujian integrated their love for floral beauty into their clothing. The tomb of Huang Sheng, dating back to the Southern Song Dynasty, yielded a treasure



黄昇墓出土的
南宋烟色梅花罗镶绣彩花边单衣
Smoke-color (dark brown) robe
adorned with plum, peony, and
hibiscus patterns from the Southern
Song Dynasty, unearthed in Huang
Sheng's tomb



服饰上的牡丹芙蓉梅花图案、
荷萍鱼石鹭鸶花样（局部）
Floral and natural motifs on
the robe: peonies, hibiscus,
plum blossoms, lotus leaves,
fish, rocks, and egrets (partial)



trove of 354 silk artifacts renowned for their exquisite craftsmanship and refined taste. Dubbed the “Treasury of Southern Song Silk,” this collection included a diverse array of women’s garments such as robes, vests, pants, skirts, chestbands, and bellybands, crafted from premium silk and adorned with intricate floral motifs. Plum blossoms, narcissus, camellias, orchids, begonias, peach blossoms, pear blossoms, lilacs, peonies, roses, lotuses, and an array of other flowers intricately embellished the collars, cuffs, hems, and background patterns of these garments. These opulent floral designs exuded magnificence, offering a fresh aesthetic delight and epitomizing the grace and elegance of women of that era.

1 黄昇墓：1975年发掘，墓主人叫黄昇，是一位贵妇，去世时只有17岁。

Excavated in 1975, the tomb belonged to Huang Sheng, a young aristocratic lady who passed away at the age of 17.

你敢信吗？这是千年前的粉饼！ Surprise! Timeless beauty secrets!

爱美之心，人皆有之，千年前的福建宋人也不例外。宋代福建女子晨起时，常对着铜镜梳妆打扮，整理好发髻后，使用黛块画眉，再涂抹妆粉、胭脂，最后用鲜花、项链、耳环、手镯和发饰点缀，展现出温润而有质感的美。除了服饰，黄昇墓中最引人注目的是一件漆奁 (lián)，即当时的化妆盒。漆奁分为三层，内装铜镜、银盅、粉盒、粉扑、散粉、角梳、木梳、粉块等用品，共计33件。其中的粉块，就是今天的粉饼。它们被制成固体，形状多样，有圆形、方形、四边形、八角形和葵瓣形等，压印着凹凸的梅花、兰花及荷花图案。纹饰之精美，与今天的粉饼相比，有过之而无不及。



南宋葵形漆奁
Black ramie-based sunflower-shaped lacquer box from Southern Song Dynasty



南宋鎏金银葵花手镯
Gilded silver and flower-embossed bracelet from Southern Song Dynasty



南宋印花粉块及线描图
Brown printed powder blocks and their line drawings from Southern Song Dynasty

The pursuit of beauty is universal, and the denizens of Fujian during the Song Dynasty were no exception. Mornings saw Song Dynasty women in Fujian meticulously adorning themselves in front of bronze mirrors. After styling their hair, they would delicately draw eyebrows, apply makeup powder and rouge, and bedeck themselves with fresh flowers, necklaces, earrings, bracelets, and hair ornaments, exuding understated beauty and fine tastes. Among the treasures discovered in Huang Sheng's tomb, a lacquer box stood out as a highlight — a cosmetic case of its time. Divided into three tiers, this box housed a bronze mirror, silver cups, powder containers, powder puffs, loose powder, horn combs, wooden combs, and powder blocks, totaling 33 items. Notably, the powder blocks served as what we now recognize as pressed powder. The blocks were fashioned into solid shapes — round, square, rectangular, octagonal, and sunflower forms — embossed with intricate plum blossom, orchid, and lotus flower patterns rivaling the elegance of their modern-day equivalents.

皇帝也爱福建土特产

Emperors' delight: Fujian's local treasures

宋代的福建，农产品的产量大幅提升，烹饪技艺日趋成熟，食物种类愈加丰富。依山傍海的福建逐渐形成了以大米为主食、山珍与海味并存的独特饮食格局。

Throughout the Song Dynasty, the agricultural production in Fujian soared, accompanied by a refinement in culinary arts that broadened the array of delectable dishes. Nestled amidst mountains and seas, the Fujianese gradually crafted a distinctive culinary tradition centered around rice as a staple, enriched by bounties from both land and sea.

福建的荔枝产业发展迅猛。福建荔枝色艳、形美、味香，别具一格，不仅福建本地人喜爱，更被列为皇家贡品，深受宋徽宗喜爱。为了实现“荔枝自由”，宋徽宗甚至将福建的荔枝树移植到了宫中。

Foremost among Fujian's prized offerings were its lychees, the industry of which flourished at a remarkable pace. Renowned for their vibrant hues, exquisite forms, and alluring flavors, Fujian's lychees not only captured the hearts of locals but also earned the prestigious status of becoming a tribute to the imperial court, greatly admired by Emperor Huizong of the Song Dynasty. Such was his fondness for these lychees that Emperor Huizong went to great lengths, even transplanting lychee trees from Fujian into his palace in pursuit of his own all-you-can-eat lychee feast.

宋代福建饮茶风气盛行，福建北苑贡茶更是声名远扬，特别是其中的龙凤团茶，一斤茶值黄金二两，极为珍贵。而产自福建省南平市建阳区的“建盏”，作为茶具的极品，更是深受茶客的青睐。比赛茶优劣的斗茶习俗在福建兴起后，逐渐推广至全国，并流入宫廷。宋徽宗不仅自己喜爱福建茶，还将斗茶文化描绘在他的作品《文会图》中，并写进著作《大观茶论》，将茶文化推至宋代雅文化的核心，促进了茶文化的繁荣。

In terms of beverages, tea held a significant position in Fujian during the Song Dynasty, with the tribute tea from Beiyuan garnering widespread



《宣和北苑贡茶录》所载龙凤团茶图
The Dragon and Phoenix tea cakes depicted in the *Xuanhe Beiyuan Tribute Tea Record*



北宋建窑黑釉铁锈斑纹盏
Jian kiln black-glazed iron rust pattern cup from Northern Song Dynasty



宋徽宗赵佶《文会图》(局部)
Wen Hui Tu by Song Emperor Huizong, personal name Zhao Ji (partial)

acclaim. Of particular note were the Dragon and Phoenix tea cakes. The tea, valued at two taels of gold per *jin*, was highly precious. The exquisite “Jianzhan” tea set, hailing from Jianyang District in Nanping City, Fujian Province, stood as the epitome of tea paraphernalia, cherished by aficionados. Originating in Fujian, the tradition of tea competitions gained popularity across the nation and even found favor within the imperial court. Emperor Huizong not only cherished Fujian tea himself but also immortalized the culture of tea competitions in his painting *Wen Hui Tu* (*Gathering*), and his *Daguan Cha Lun* (*Treatise on Tea*). Through his patronage, tea culture ascended to the pinnacle of refinement in the elegant society of the Song Dynasty, fostering its widespread prosperity.

他们已经吃上火锅了！ Indulging in hot pot: A culinary revolution

宋代是福建饮食文化繁荣的时期，现代烹调的主要方式在这一时期已基本完善。仅从宋代福建泉州人林洪的饮食笔记《山家清供》中，就可以看到渍、淘、滤、浇、腌、酿、卤、拌等20多种技法，应有尽有。作为宋代福建的重要食谱，该书记录了104道美食，充满诗意，体现了宋代文人的价值追求与独特个性，彰显了福建宋人清雅的审美趣味。例如，“梅花汤饼”讲述了作者在泉州紫帽山遇到一位高人。他用白梅和檀香泡水 and 面，制成馄饨皮，再用模具印出梅花形状，煮熟后盛入鸡汤中，让人难以忘怀。

The Song Dynasty marked a golden age for Fujian’s culinary landscape, where fundamental modern cooking techniques were refined to perfection. Just from Quanzhou native Lin Hong’s culinary notes in *Shanjia Qinggong* (*The Pure Offerings of Rural Households*) one can see over twenty techniques including steeping, rinsing, filtering, pouring, marinating, brewing, braising,



《山家清供》食谱菜品复原
Shanjia Qinggong dishes restoration

and mixing. This significant recipe compendium from Song-era Fujian documents 104 sumptuous dishes imbued with poetic flair, embodying the values and distinctive style of Song literati, while showcasing the refined aesthetic palate of the Fujianese. For example, the chapter “Plum Blossom Dumplings” tells the story of the author meeting a master on Zimao Mountain in Quanzhou, who soaked white plums and sandalwood in water to make the dough for dumpling skins. The dumpling skins, stamped into plum blossom shapes, were cooked and served in chicken broth, creating an unforgettable delicacy.

此外，书中还记载了作者在福建武夷山吃火锅的故事，详细描述了这种烹调方法：将肉切成薄片稍微腌制，桌上放一个风炉，准备半锅汤。汤开后，每个人用筷子夹着肉在汤中摇摆，直至肉熟，捞出蘸点调料汁食用。这与现代火锅的吃法如出一辙。

Moreover, the book contains an account of the author’s experience indulging in hot pot in Wuyi Mountain, Fujian, meticulously detailing the consumption ritual: thinly slicing and lightly marinating meat, setting a stove ablaze on the table, and preparing half a pot of broth. Each diner deftly swishes slices of meat in the simmering soup until cooked, then dips them in sauce — an age-old practice uncannily akin to modern-day hot pot enjoyment.

家居极为讲究

Elegant home decor: A taste for detail

两宋时期，随着福建的迅猛开发，福州、泉州和建州逐渐崭露头角，成为国内知名城市。许多市镇也升格为县城，城内手工业与商业蓬勃发展，房屋建筑和日常生活用品的款式愈加丰富多彩。

The Song Dynasty ushered in a period of rapid growth for Fujian, elevating Fuzhou, Quanzhou, and Jianzhou to eminence as renowned cities within China. Market towns blossomed into bustling county hubs, fostering a vibrant tapestry of handicrafts and commerce, while the aesthetics of housing construction and daily accouterments grew increasingly diverse and exquisite.

宋代人对家居陈设极为讲究，尤其是富贵人家。焚香、品茶、挂画和插花是他们生活中不可或缺的四大雅事。因此，书画、花瓶、香炉和绿植等装饰物在家中随处可见。宋代福建人刘学箕在其《菖蒲记》中提到，他家盆栽菖蒲（chāngpú，一种植物）所用的器具极为讲究，光是瓷器就包括龙泉窑的青瓷、耀州窑的青瓷、建窑的黑釉瓷和景德镇窑的青白瓷等。



宋龙泉窑青釉琮式瓶
Longquan kiln celadon *cong* bottle from Southern Song Dynasty



南宋龙泉窑青釉贴牡丹花三足炉
Longquan kiln three-legged stove with peony pattern from Southern Song Dynasty

With a keen eye for detail, Song-era people, particularly the affluent, curated their living spaces with utmost care. Incense-burning, tea-tasting, the display of paintings and floral arrangements emerged as the four quintessential refined pursuits in their daily lives. Thus abodes brimmed with artful embellishments like calligraphy scrolls, ornate vases, incense burners, and verdant flora. Liu Xueji, a denizen of Fujian in the Song Dynasty, noted in his *Changpu Ji (Notes on Calami)* the meticulous selection of utensils for his potted calami. The collection ranged from Longquan kiln celadon to Yaozhou kiln celadon, Jian kiln black-glazed porcelain, and Jingdezhen kiln blue and white porcelain, among others.

宋代文人爱书画，跟书画相关的纸必不可少。福建植被丰盛，有很多制造纸张的理想材料，其造纸行业十分发达。在宋代，福建人不仅将纸张用于印刷书籍、写字和绘画，还将纸张用于日常生活，如制作纸袄、纸衣等穿着物品，以及纸帐、纸被等床上用品。宋代理学大师朱熹曾从福建寄给著名文人陆游一床纸被。陆游对此深表感激，写下两首诗赞美这床纸被，称其比狐狸的腋毛还要白，比丝绵更加柔软，且十分保暖，能够抵挡冰雪。

Esteemed scholars of the Song era harbored a deep passion for calligraphy and painting, with paper being an indispensable medium for these arts. Fujian's paper industry thrived owing to its abundant vegetation, yielding prime materials for paper production. Beyond printing books and artistic endeavors, Fujian residents ingeniously fashioned paper into wearable items like jackets and clothes, as well as practical household items such as curtains and quilts. Neo-Confucian luminary Zhu Xi once graciously gifted a paper quilt from Fujian to the renowned literatus Lu You, who penned two laudatory poems extolling its purity and elegance, commenting that it is whiter than a fox's armpit hair, softer than silk, extremely warm, and able to withstand ice and snow.

越山跨海，出行无忧 Navigating land and sea: Seamless travels

宋代时，人们主要依靠轿子、车马和舟船出行。福建被称为“东南山国”，山路崎岖，水道险峻。在宋代的建设热潮中，福建人积极建造道路和桥梁，极大地改善了交通状况。

During the Song Dynasty, people primarily relied on sedan chairs, horse-drawn carriages, and boats for transportation. Fujian, known as the “Southeast Mountain Kingdom,” had rugged mountain roads and treacherous waterways. In the construction boom of the Song Dynasty, the Fujianese diligently constructed roads and bridges, revolutionizing the region's transportation infrastructure.

宋代福建人造桥通常就地取材，建造的桥主要有浮桥、木桥和石桥。浮桥是在并排的船、筏子或绳索上铺上木板而成的，今天已不复存在。木桥则主要分布在福建北部山区，有些还在桥上建有亭子，形成了如今所称的“廊桥”。而石桥以石材建造，如泉州的洛阳桥和安平桥，其中洛阳桥现长731米，是中国历史上第一座跨海梁式石桥；安平桥现长2255米，是中国现存最长的跨海梁式石桥，也是中古时代世界上最长的跨海梁式石桥。

Bridge construction in Song-era Fujian relied heavily on local resources, giving rise to a variety of bridge types — floating bridges, wooden bridges, and stone bridges. Floating bridges, a rarity today, were crafted by laying planks across boats, rafts, or ropes. Wooden bridges graced the mountainous terrains of northern Fujian, some adorned with pavilions, evolving into what we now recognize as corridor bridges. Notable stone bridges like the Luoyang Bridge and the Anping Bridge in Quanzhou stand as enduring testaments to ancient stone craftsmanship. The Luoyang Bridge, now stretching 731 meters, was China's first sea-spanning beam-style stone bridge, while the Anping Bridge, now spanning 2,255 meters, holds the title of China's longest extant sea-spanning beam-style stone bridge, reigning as the world's longest during the medieval era.

说到造船，福建人就更自豪了，大名鼎鼎的“福船”正是从宋代开始出现的。宋代福建盛产木材，造船技术



泉州安平桥
Quanzhou Anping Bridge



泉州洛阳桥
Quanzhou Luoyang Bridge

一流，是重要的海船制造基地。所造的海船被称为“福船”，设计精巧，船头和船尾高耸，上部平稳，下侧像刀刃一样锐利，极为适合破浪而行；结构坚固，隔舱防水，载重能力大，是当时世界上性能最优越的海上交通工具。香料、药材、矿产等通过福船横跨海洋进入我国，我国的丝绸、瓷器、茶叶等大宗物品亦通过福船销往异国他乡。闻名遐迩的宋代泉州湾后渚港宋代海船、南海1号沉船都是福船样式的代表。

Shipbuilding in Fujian witnessed a pinnacle of achievement during the Song Dynasty, giving birth to the famed “Fu Ship.” Blessed with abundant timber and unparalleled shipbuilding prowess, Fujian emerged as a key hub for crafting sea vessels. The renowned “Fu Ships” boasted towering prows and sterns, a sturdy upper deck, and a sleek, blade-like hull, enabling them to slice through waves with finesse. These vessels were engineered for strength, featuring watertight compartments and capacious cargo holds, establishing them as maritime marvels of their time. These ships facilitated the transport

of exotic spices, medicinal treasures, and valuable minerals into China, while ferrying Chinese silk, porcelain, and tea to foreign shores. Icons like the Song Dynasty sea ship at Houzhu Port in Quanzhou Bay and the Nanhai No.1 shipwreck epitomize the grandeur and legacy of the “Fu Ship” style.

宋代福建的衣食住行不仅体现了当时社会的经济繁荣与文化多样性，也反映了福建的地方特色与习俗，展现出福建人独特的生活方式和人文精神。

The daily tapestry of life in Song-era Fujian not only mirrored the economic prosperity and cultural richness of the era, but also unveiled the local customs and distinctive traits of Fujian, illuminating the unique lifestyle and humanistic ethos of its people. 🏮

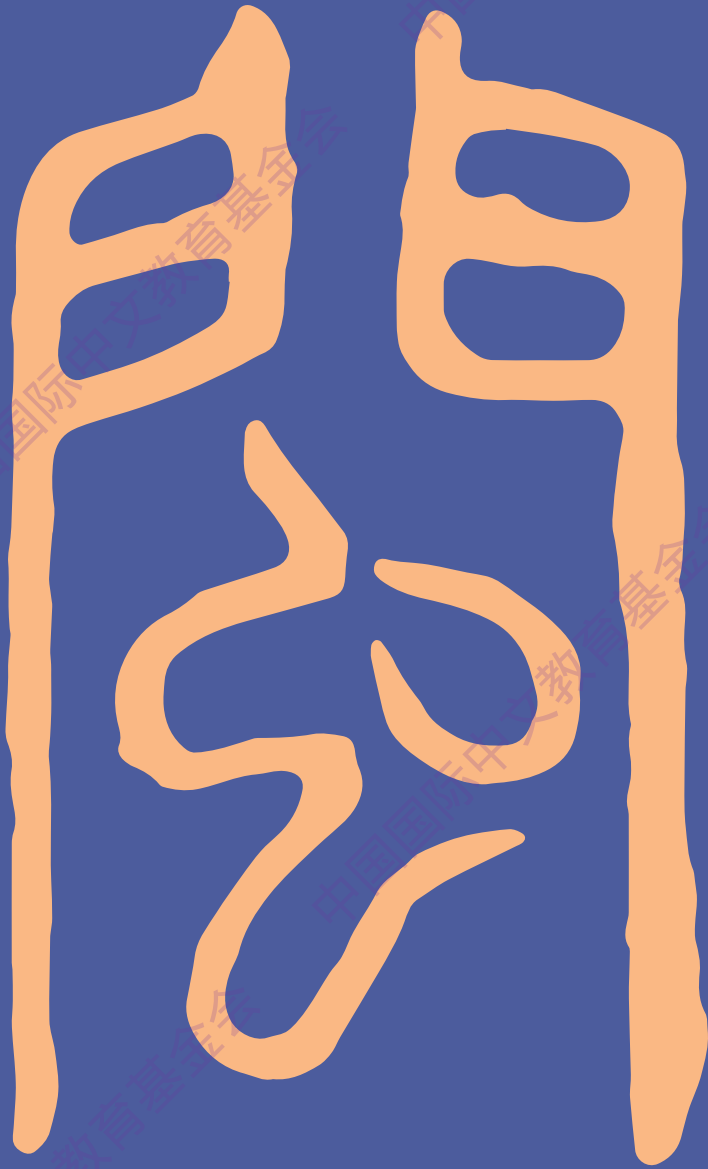
供图 / 福建博物院



福船模型
Fu Ship Model

闽地敬蛇如神

Fujian's Reverence for Snake Deities



文/江榕 Jiang Rong
译/李睿 Li Rui



中国汉字源远流长，其象形文字的特点在古老的汉字中尤为突出。福建的简称“闽”字，在篆书中的形状是一条蛇盘踞在门内。汉代许慎在《说文解字》中这样解释：“闽，东南越，蛇种”，揭示了福建地区古时以蛇为图腾的文化背景。

Chinese characters have a rich and profound history, with their pictographic features particularly evident in ancient scripts. The character “Min,” an abbreviation for Fujian Province, is represented in seal script as a snake coiled inside a doorway. Xu Shen, a Han Dynasty scholar, explained in his dictionary *Shuowen Jiezi* that “Min” refers to the southeastern Yue people, known as the “snake tribe,” highlighting the cultural significance of snake totems in ancient Fujian.

蛇文化的渊源

Origins of snake worship

福建的自然环境为蛇类提供了理想的栖息地。那里气候湿热、林木茂密，适合蛇类繁衍生息。古代福建人长期与蛇打交道，将蛇视为神灵，尊为先祖，蛇崇拜成为他们独特的信仰。

Fujian's natural environment provides an ideal habitat for snakes. The region's humid, hot climate and lush forests make it a haven for these creatures. Over generations, ancient Fujianese lived closely with these creatures, coming to revere them as deities and ancestral spirits. This deep connection made snake worship a unique aspect of their faith.

福建蛇的种类丰富，武夷山还被称为“蛇的王国”。秦汉以前，福建草木丛生，毒蛇出没。起初，人们惊讶于蛇可以来去无踪，脱皮蜕变，水陆两栖，没脚也没翅膀却能蹿突腾越。之后，人们发现蛇不但能伤害人畜，甚至能毒死或吞食凶猛的野兽，这令他们感到恐惧，以为蛇具有某种超自然的力量。久而久之

之，这种恐惧逐渐演化为敬畏，人们把蛇当作图腾加以崇拜。

Fujian is home to a remarkable variety of snake species, with the Wuyi Mountains often referred to as the “Kingdom of Snakes.” Before the Qin and Han dynasties, the area was covered in dense vegetation, where venomous snakes thrived. The mysterious habits of snakes — appearing and disappearing without warning, shedding their skins, thriving in both water and land, and moving swiftly despite having no legs or wings — fascinated people. Their ability to harm humans and livestock, or even kill and devour fierce predators, instilled fear and awe, leading people to ascribe supernatural powers to them. Over time, this fear evolved into totemic worship.

在福建省南平市樟湖镇的宝峰山，考古发掘证实了这里是新石器时代闽人的聚居地。出土的陶片上有着类似蛇的纹理，有蛇皮纹，还有蛇头的象形图案，这些都是当地“蛇崇拜”文化的历史见证。

Archaeological discoveries at Baofeng Mountain in Zhanghu Town, Nanping City, provide concrete evidence of this cultural phenomenon. Pottery fragments uncovered at this Neolithic settlement of the ancient Min people feature snake-like patterns, including snakeskin motifs and depictions of snakeheads. These artifacts confirm the region’s profound connection to snake worship.



蛇文化的习俗

Snake culture and folk traditions

福建的蛇文化不仅体现在历史遗迹中，更活跃在民间习俗里。

Fujian’s snake culture is not only preserved in historical relics but also thrives in vibrant folk traditions.



每年农历七月初七，樟湖会举办“游蛇神”的民俗活动，这一传统已经延续了千百年。为了筹备这天的活动，当地的蛇王庙会发动村民捕蛇，能捕蛇、捕大蛇也成为当地青少年勇敢、机智的象征。村民将捕到的活蛇送到蛇王庙，由“收蛇人”喂养在陶质的“鲜龙瓶”中。七月初七一早，村民将巨大的蟒蛇和蛇神“连公”从蛇王庙请出游行，以此祈求风调雨顺、五谷丰登、阖家平安。游行队伍中每人拿着一条蛇，场面十分壮观。各家各户也会备好鞭炮和香火迎神，有的人家还会准备一桶水，让蛇在游行的路上能够清凉一下。

One of the celebrations is the “Snake Deity Parade,” held annually on the seventh day of the seventh lunar month in Zhanghu Town. This centuries-old tradition begins with the Snake King Temple organizing villagers to catch snakes, an activity celebrated as a test of the youth’s bravery and ingenuity. Once captured, the snakes are brought to the temple, cared for by designated “snake keepers,” and placed in clay jars called “fresh dragon vases.” On the morning of the festival, the townspeople take them and the revered snake deity, “Master Lian,” on a ceremonial parade through the town.



This grand procession is a communal prayer for favorable weather, bountiful harvests, and family well-being. Each participant carries a snake, creating a spectacular scene. Along the route, people light firecrackers, burn incense, and even place buckets of water outside their homes to cool the snakes during the march.

最后，所捕到的蛇是要放生的。为了防止有人去放生后的蛇，放生地会暂时保密。游行队伍回到蛇王庙，庙里会租一艘船，将蛇运到库区投放水面。据老人讲述，那群蛇入水后，还会“一步三回头”：向前游一段水路，再回游到船边，抬头向人点头致意后再转身向前游，如此反复三次才依依不舍地离去。

After the parade, the focus shifts to the captured snakes' safe return to the wild. To protect them, the release location is kept secret. The temple oversees their transport by boat to a nearby reservoir, where they are released into the water. Elders recount a poignant tradition: as the snakes are set free, they swim forward but repeatedly return to the boat, raising their heads as if to bow in gratitude before departing. This act is repeated three times, as though the snakes are bidding a reluctant farewell.



樟湖民间另一项关于崇拜蛇神的“游蛇灯”活动在农历正月元宵节前后举行。整个樟湖镇从正月初六开始到二十一日，分村、街道、姓氏等举办游神活动。人们相互宴请宾客，来客越多，主人越感到光彩。游神队伍以蛇灯为主，各村的蛇灯各不相同。蛇灯由蛇头、蛇身和蛇尾三部分组成。蛇头和蛇尾是用竹篾(miè)扎成一个框架，再用彩纸装饰外表，画上鳞甲，里面是空心的。蛇身是由一节节的灯板连起来组成的。板上有三个灯罩，里面燃着红蜡烛，四周贴着漂亮的剪纸图案，写着“国泰民安”“五谷丰登”等吉祥语。每家每户都会制作灯板。游蛇灯队伍走街串巷，缓缓而行。蛇头高耸着，上下摆动，蛇身蜿蜒浮动，在夜幕下犹如有一条巨大的火蛇在飞舞，十分壮观。游蛇队伍每到一个街口都要朝天放三响火铳(chòng)，每到一户人家门前都要停下来“享受”几大串红鞭炮。游行结束时，参加游行的人会撕走蛇头蛇尾灯上的纸片带回家，以讨个吉利。

Another folk tradition in Zhanghu that honors the snake deity is the Snake Lantern Parade, held around the Lantern Festival during the first lunar month. From the sixth to the twenty-first day of the month, the town comes alive with parades organized by communities, neighborhoods or clans, each hosting grand feasts where the number of guests becomes a source of pride and honor. The centerpiece of the parade is the snake lantern, with each village contributing its own uniquely designed creation. A snake lantern consists of three parts: the head, the body, and the tail. The head and tail are crafted from bamboo strips woven into frames, covered with brightly colored paper, and painted with scales. Inside, they are left hollow. The body comprises connected “lantern panels,” each adorned with three lantern shades holding glowing red candles. The panels are decorated with intricate paper cuttings and inscribed with auspicious phrases such as “Peace and Prosperity” and “Abundant Harvests.” Every household contributes a lantern panel. As the procession winds through the streets, the snake lantern moves slowly and gracefully, its head raised high and swaying, while its body undulates like a fiery snake dancing in the night. The spectacle is mesmerizing. At every street corner, three loud firecracker salutes pierce the sky, and at each home, the parade pauses to “receive” warm welcomes with long strings of red firecrackers. When the parade

concludes, participants tear small pieces of paper from the lantern's head or tail to take home as tokens of good luck.

蛇的民间故事 Snake folktales

福建的蛇文化还体现在丰富的民间故事中。《中国民间故事集成·福建卷》中记载了与蛇有关的故事，如“人心不足蛇吞象”等，广泛流传于福建的泉州和漳州地区。

Fujian's snake culture is also richly reflected in its folklore. Stories such as “The Greed of Man Outweighs that of the Snake,” recorded in *The Collection of Chinese Folktales, Fujian Volume*, remain widely told in the Quanzhou and Zhangzhou regions.

李寄斩蛇的故事也是福建地区流传甚广的民间传说。相传在东越闽中地区的山里，有一条巨蛇为害一方。当地居民为了求平安，不得不在每年八月用童女祭祀它。李寄，一位勇敢的少女，自愿成为祭品，带着宝剑和猎犬进入蛇穴。她用蜜糖拌好的米糝（cí）引出巨蛇，然后放出猎犬攻击，自己则趁机用剑猛砍，最终杀死了巨蛇。李寄的英勇事迹传到越王耳中，越王聘她为王后，并封赏她的家人。从此，那里再也没有出现过妖邪之物。李寄斩蛇的故事也成为当地的歌谣，流传至今，它就像一面镜子，映照出古代福建人对自然和神秘力量的敬畏，以及对抗自然灾害的决心和勇气。

Another famous legend is the tale of Li Ji slaying a giant snake. During the Eastern Yue period, in the mountainous regions of central Fujian, a monstrous snake terrorized the local villagers. To protect their community, the villagers sacrificed a young girl to it every August. Li Ji, a courageous young woman, volunteered to be the offering. Armed with a sword and accompanied by her loyal hunting dog,



she ventured into the snake's lair. Cleverly using honey and rice cakes to lure the beast out, she unleashed her dog to attack it. While the snake was distracted, Li Ji seized the moment and struck it with her sword, slaying the beast. Her heroic deeds reached the King of Yue, who, in admiration, made her his queen and rewarded her family. From that day on, the villagers were freed from the snake's terror, and Li Ji's bravery was immortalized in a local ballad that has been passed down through generations. This tale not only highlights the ancient Fujian people's awe for the mysterious forces of nature, but also shows their resilience and courage in the face of natural threats.

福建人敬蛇如神，这一独特的文化现象不仅体现了人与自然和谐共生的理念，也描绘出一幅人与自然界生物和谐共生的美好画卷。

Fujian's reverence for snakes embodies a unique cultural phenomenon. It illustrates a deep respect for the creatures of the natural world and serves as reminders of the enduring bond between humanity and nature. 🐍

供图 / 《福建画报》



《国际中文教学通用课程大纲》解读与应用

Interpreting and Applying the *International Curriculum for Chinese Language Education*

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《国际中文教学通用课程大纲》(中小学阶段)和《国际中文教学通用课程大纲》(大学成人段)(以下统一简称《通用课程大纲》)由中外语言交流合作中心于2023年12月发布,并于2024年由北京语言大学出版社正式出版,是国际中文教育领域继2008年首版和2014年修订版后的最新里程碑。新版《通用课程大纲》的重要创新在于,首次将国际中文教育划分为中小学阶段和大学成人段,不仅引入“全人教育”(holistic education)的现代教育理念,而且通过将课程评价纳入大纲正文,构建了一个更为完整、系统的中文教学指导框架。这一文件的发布,既回应了全球持续增长的中文学学习需求,也体现了国际中文教育“基于标准教学”的发展趋势。

The *International Curriculum for Chinese Language Education (For Primary and Secondary Schools)* and *International Curriculum for Chinese Language Education (For Colleges and Universities)*, collectively referred to as the *Curriculum*, was released by the Centre for Language Education and Cooperation in December 2023, being officially published by Beijing Language and Culture University Press in 2024. This newly released *Curriculum* represents a significant milestone in the field of international Chinese education, following the original 2008 edition and its 2014 revision. The most notable innovation in this updated version is the first-ever division of international Chinese education into two stages, i.e. primary and secondary education, and college and university education. It also introduces the modern concept of “holistic education,” incorporating curriculum evaluation directly into the main text, thus creating a comprehensive and systematic framework for Chinese

language teaching. The release of this document both addresses the growing global demand for Chinese language learning and reflects the trend of standards-based teaching in the development of international Chinese education.

一、性质与内涵

1. Nature and core concepts

《通用课程大纲》着重“通用”(General)、“课程”(Curriculum)和“大纲”(Syllabus)三个关键词。

The title of the *Curriculum* highlights three key components: “General” “Curriculum” and “Syllabus”.

“通用”一词具有双重含义。首先是普适性,基于对中文作为第二语言的教学规律的深入理解,大纲提出了中小学阶段和大学成人段中文教学应达到的目标、内容和评价方法。这些内容具有普适性,不受地域或国别限制,体现了国际中文教学的普遍性规律,为全球中文教学提供了参考标准。其次是灵活性,《通用课程大纲》在课程设置上未限定具体的课型或教学模式,教学机构和教师可根据各自的实际情况,灵活设计教学内容,采用各自的教学方法。这种灵活性鼓励教育工作者在应用《通用课程大纲》时进行本土化调整,确保其能够有效适应不同地区和文化背景下的教育环境。

The term “general” has two key meanings, i.e. universality and flexibility. Universality reflects a broad understanding of the principles underlying the teaching of Chinese as a second language. The curriculum sets clear goals, content, and evaluation methods for both primary/secondary students and college/university learners. These elements are universally applicable

and are unrestricted by region or nationality, reflecting the shared principles of international Chinese teaching; in so doing, a global benchmark for Chinese language education is provided. In terms of flexibility, the *Curriculum* does not adhere to specific course types or teaching models. Instead, schools and teachers are free to design their own content, selecting teaching methods which suit their specific needs. This adaptability encourages educators to localise and tailor the curriculum, rendering it appropriate for diverse regions and cultural contexts.

“课程”一词源自拉丁语“currere”,意为“跑道”(racecourse),最初指学习的路线和进程。作为教育核心要素之一,课程旨在通过系统的计划,帮助学生获得教育性经验,促进其全面发展(郝德永,1997)。它包括课堂教学、课外学习、自学的内容和目标体系,也是教学活动的整体规划(李秉德,1991)。现代课程观经历了从静态的“名词”课程到动态的“动词”课程,从知识本位到经验本位,从预设的固定课程到生成性的开放课程,从教师主导的“教的课程”到学生主导的“学的课程”的转型(夏正江,2005)。在这一背景下,《通用课程大纲》强调知识与经验、内容与活动、结果与过程的平衡,突出学习者的学习过程和体验。它不仅为各教学阶段提供内容参考,还提供具体的活动建议,帮助教师设计有效的教学活动,让学生获得有意义的学习体验。《通用课程大纲》强调互动性、参与性和体验性,提供的目标、内容和评价方案,是师生共同创造教育经验、获取独特体验的资源。

The term “curriculum” comes from the Latin word “currere,” meaning “racecourse,” and originally

referred to the path or process of learning. As one of the core elements of education, a curriculum is designed as a systematic plan to help students to gain educational experiences, promoting their holistic development (Hao, 1997). It encompasses classroom teaching, extracurricular activities, and self-directed learning, forming a comprehensive framework for teaching and learning activities (Li, 1991). Modern perspectives on curriculum have evolved significantly from a static “noun” approach to a dynamic “verb” approach, from knowledge-centred to experience-centred, from rigid pre-designed courses to flexible and open-ended ones, and from teacher-led “teaching curricula” to student-driven “learning curricula” (Xia, 2005). In this context, the *Curriculum* emphasises a balance between knowledge and experience, content and activities, and outcomes and processes; it highlights the importance of the learner’s experience and their learning journey. It both provides content references for various teaching stages and offers specific activity suggestions to help teachers design effective lessons which give students meaningful learning experiences. It focuses on interaction, participation, and experiential learning; its goals, content, and evaluation framework serve as a resource for teachers and students to co-create educational experiences, gaining unique insights.

“大纲”一词源自拉丁语，意指“列表”或“清单”，如今通常指对教学目标、内容、方法和评估标准的系统规划。根据功能的不同，语言教学中的“大纲”可分为三类：规范性水平大纲、考试大纲和课程大纲（吴勇毅，2024）。规范性水平大纲，如《国际中文教育中文水平等级标准》（以下简称《等级标准》），主要规定学习者在不同语言水平阶段应具备的能力，强调学习者能够在各种情境中稳定运用语言的能力，无论其学习经历、环境或方式如何。考试大纲，如《HSK

考试大纲》，则侧重于明确考试范围和评估标准。《通用课程大纲》作为一种课程大纲，更加关注中文课程的实施，旨在为中文教学实践提供规范指导。

The word “syllabus” comes from Latin, meaning “list” or “inventory.” Today, it typically refers to a systematic plan for teaching goals, content, methods, and assessment standards. Depending on its purpose, a syllabus is categorised into three types: normative proficiency syllabi, exam syllabi, and course syllabi (Wu, 2024). Normative proficiency syllabi such as the *Chinese Proficiency Grading Standards for International Chinese Language Education* (hereafter referred to as the *Proficiency Grading Standards*), define the skills that learners should have at different language proficiency levels. These emphasise learners’ ability to consistently use the language in various contexts, regardless of their learning background, environment, or approach. Exam syllabi such as the *HSK Test Syllabus*, tend to focus on defining the scope of the examination and its evaluation criteria. Meanwhile, the *Curriculum*, as a form of course syllabus, is more geared towards the implementation of Chinese language courses, aiming to provide standardised guidance for teaching practice.

二、结构与理念

2. Structure and concept

《通用课程大纲》由正文和附录两大部分组成。正文包括课程目标、课程内容和课程评价三大板块。课程目标分为总目标和分级目标，课程内容涵盖语言知识、文化知识、语言技能和学习策略等方面，课程评价则包括评价理念、评价维度和评价方式。附录提供常见教学模式、评价样表和测试样题等示例。

The *Curriculum* comprises two elements: the main text and the appendix. The former consists of three key sections: course objectives, course content, and course

evaluation. The course objectives are further deconstructed into overall goals and levelled goals. The course content covers language knowledge, cultural knowledge, language skills, and learning strategies. The course evaluation section includes the evaluation philosophy, dimensions, and methods. Meanwhile the latter provides examples of common teaching models, evaluation templates, and sample test questions.

《通用课程大纲》的编制遵循了若干核心原则。首先，大纲整体遵循“基于标准的课程”（standards-based curriculum）设计理念。这一理念源自1983年美国发布的《国家处于危险之中》报告，该报告旨在敦促各州设定明确的学术标准，确保学生掌握必要的知识和技能。“基于标准的课程”不仅明确了学习目标、学习经验和评估方法，还能促进教师团队协作，保障教学的系统性和一致性，从而有效提升学生的学习成就。

The *Curriculum* was developed on the basis of several core principles. First and foremost, it adheres to the concept of a standards-based curriculum. This approach originated from the 1983 US report *A Nation at Risk*, which aimed to encourage states to establish clear academic standards to ensure that students acquired essential knowledge and skills. A standards-based curriculum not only defines learning objectives, learning experiences, and assessment methods, but also fosters collaboration among teaching teams. This ensures systematic and consistent instruction, ultimately enhancing students’ learning outcomes effectively.

《通用课程大纲》课程目标彰显了“全人教育”的理念。“全人教育”强调身体、智力、情感和社会能力的全面发展，旨在促进学生作为完整个体的成长。此课程目标涵盖了中文综合运用能力、文化能力、学习和思辨能力，以及情感和态度的培养。这一目标体系突破了单一的语言教学视角，推动课程目标从“教学”层面向

更广泛的“教育”层面提升(吴中伟, 2024)。

The course objectives of the *Curriculum* reflect the philosophy of holistic education. This approach emphasises the comprehensive development of physical, intellectual, social, and emotional skills, aiming to support students' growth as well-rounded individuals. The objectives of the syllabus include Chinese language proficiency, cultural competence, learning and critical thinking skills, and the cultivation of emotions and attitudes. This framework transcends a narrow focus on language teaching, elevating the course objectives from the realm of “teaching” to the broader domain of “education” (Wu, 2024).

《通用课程大纲》课程内容的组织贯彻“主题式教学”(theme-based teaching)理念,将语言学习与实际生活情境紧密结合,强调语言的应用性和情境化。与传统的以语言要素或技能为基础的教学结构不同,主题式教学通过将语言置于有意义的主题中进行,打破了学科知识与语言技能的界限,实现了语言教学与内容教学的有机融合(白建华, 2010)。据统计,全球约66%的中文教学大纲采用了主题式教学安排(王祖嫒, 2024),这一趋势反映了主题式教学在中文教学中的广泛应用与有效性。

The organisation of course content in the *Curriculum* follows the principles of theme-based teaching, which closely integrate language learning with real-life contexts, emphasising practicality and contextualisation. Unlike traditional teaching structures based on language elements or skills, theme-based teaching situates language within meaningful themes, deconstructing the boundaries between subject knowledge and language skills; this approach achieves the seamless integration of language instruction and content learning (Bai, 2010). Statistics show that approximately 66% of Chinese language teaching syllabi worldwide adopt theme-based

teaching (Wang, 2024). This trend highlights the widespread application and effectiveness of theme-based teaching in Chinese language education.

在课程评价方面,《通用课程大纲》强调评价应为参与者与被评价者一起互动和协商的过程,提倡“作为学习的评价”(assessment as learning)理念,通过评价促进教育的持续改进,而非仅仅进行结果判断。这一理念强调共同建构、全面参与、尊重价值差异和过程性评价。评价不再仅仅是学习结果的静态反映,更成为促进学习的动态工具。通过形成性评价和终结性评价的有机结合,《通用课程大纲》构建了一个多维度、立体化的评价体系,既关注学生的达标情况,也重视学习的增值过程。

In terms of course evaluation, the *Curriculum* emphasises that evaluation should be an interactive and collaborative process between participants and evaluators. It advocates the concept of assessment as learning, using evaluation not merely to judge outcomes, but also to drive continuous improvement in education. This approach highlights co-construction, comprehensive participation, respect for diverse values, and process-oriented assessment. Evaluation is no longer a static reflection of learning results; it acts as a dynamic tool to promote learning. By organically integrating formative and summative assessments, the syllabus establishes a multidimensional and comprehensive evaluation system. This system both assesses whether students are meeting standards and also values the growth and progress achieved during the learning process.

三、创新与特色 3. Innovation and highlights

《通用课程大纲》具有以下几个显著特点:

The *Curriculum* is distinguished by the following key features:

(一) 对标《等级标准》。《通用课程大纲》在等级划分方面与《等级标准》保持高度一致,确保教学内容的规范性和科学性。《通用课程大纲》课程内容部分所涉音节、汉字、词汇、语法均以《等级标准》为参照,使教学有据可依。

(1) Alignment with the *Proficiency Grading Standards*. The *Curriculum* closely aligns with the *Proficiency Grading Standards* in its proficiency levels, ensuring that teaching content is both standardised and scientifically grounded. All elements of course content, including phonetics, characters, vocabulary, and grammar, are based on the *Proficiency Grading Standards*, providing a clear framework for instruction.

(二) 结构模块化。《通用课程大纲》围绕“个人与社区、学习与工作、社会与生活、自然与科技、中国与世界”五大主题组织课程内容,每个主题下进一步细分为多个子主题和话题。这种模块化设计使得教师能够根据不同的教学目标和对象,灵活地从各模块中选择和组合内容,编制适应具体需求的教學大纲或材料。

(2) Modular structure. The *Curriculum* organises course content around five major themes: Personal and Community, Learning and Work, Society and Life, Nature and Technology, and China and the World, with each theme being further deconstructed into subthemes and topics. This modular design allows teachers to flexibly select and combine content based on different teaching objectives and learner needs, rendering it easier to tailor syllabi or materials to specific contexts.

(三) 内容主题化。《通用课程大纲》以主题为纲,语言知识和文化知识均围绕主题安排,将话题内容、活动、词汇、语法点、文化点有机组配,便于在教学中使用。由于教学情境千差万别,《通用课程大纲》中所呈现的内容均为典型例举。主题为语言学习提供语境范畴,课程内容可根据不同

难度层次围绕同一主题设计，也可根据学生需求，从同一难度级别中选择不同话题进行组配教学。

(3) Thematic content. The *Curriculum* adopts a thematic approach, integrating language knowledge and cultural knowledge around central themes. Topics, activities, vocabulary, grammar points, and cultural issues are cohesively arranged, making them convenient for classroom use. Because teaching contexts vary widely, the *Curriculum* presents typical examples rather than exhaustive content. Themes provide a contextual framework for language learning, facilitating the design of content at varying levels of challenge within the same theme, or the selection of diverse topics at the same level, to meet students' needs.

(四) 等级多层次。新版的中小学阶段《通用课程大纲》将《等级标准》的初等每一级进一步细分为A、B、C三个层次（如1A、1B、1C），初等三级共分为九个次级。这种进一步细化的等级更加契合海外中小学中文教学课时少的实际情况，能够帮助教师更加精确地安排教学进度，从而保证教学效果更加精准。

(4) Multi-tiered proficiency levels. The new version of the *Curriculum* for primary and secondary schools further subdivides the initial three proficiency levels A, B, C from the *Proficiency Grading Standards* into three sublevels each, i.e. 1A, 1B, and 1C. This produces nine sublevels for the beginner stages. Such detailed gradation accommodates the reality of limited instructional hours in overseas primary and secondary schools, helping teachers to plan lessons precisely and thus achieving positive teaching outcomes.

(五) 教学示范化。《通用课程大纲》附录提供了五个教学课例，包括主题式教学、沉浸式教学、任务型教学、PPP模式（Presentation, Practice and Production）教学和项目式教学；同

时提供标准化的评价样表和测试样题，支持教学评估的实施。这些课例和评价工具，可以帮助教师更便利地应用《通用课程大纲》，优化课堂教学和教学评估。

(5) Demonstrative teaching. The appendix includes five sample teaching cases: theme-based teaching, immersive teaching, task-based teaching, the PPP(Presentation, Practice, and Production) model, and project-based teaching. It also provides standardised evaluation templates and sample test questions to support the implementation of teaching assessments. These examples and evaluation tools facilitate teachers' application of the *Curriculum*, optimising classroom instruction and assessment practices.

四、实践与应用

4. Practice and application

《通用课程大纲》的成功实施依赖于教育者对本土语境的精准把握和创造性转化。教师应根据当地教育环境、文化背景和学生需求，灵活调整教学内容、方法和评估方式，为学生提供丰富的语言与文化学习体验，确保教学效果最大化。

The successful implementation of the *Curriculum* relies on educators' ability to accurately understand their local context and adapt content creatively. Teachers should flexibly adjust teaching content, methods, and evaluation approaches based on the local educational environment, cultural background, and students' needs. By so doing, they provide students with enriched language and cultural learning experiences, ensuring the maximisation of teaching effectiveness.

(一) 准确定位教学目标。《通用课程大纲》将中文教学目标概括为四个维度：中文综合运用能力、文化能力、学习与思辨能力，以及情感与态度。教师可通过这四个维度全面审视教学目标，避免传统教学中目标设置单一的弊端。例如，将“提高学生中

文水平”具体化为“学年结束时，学生能够在日常场景（如自我介绍、购物、点餐等）中进行中文对话并完成相关任务；能介绍并分享中国传统节日文化；能使用至少三种学习策略（如记笔记、复习、利用在线资源）进行自主学习；能在课堂活动中积极参与、展示思辨能力和合作精神”等，从而构建全面、系统的教学目标体系。

(1) Accurately defining teaching goals. The *Curriculum* outlines four dimensions for Chinese language teaching goals: comprehensive Chinese proficiency, cultural competence, learning and critical thinking skills, and emotional and attitudinal development. Teachers can use these dimensions to comprehensively evaluate their teaching objectives, avoiding the traditional pitfall of overly narrow goal-setting. For example, rather than the vague goal of “improving students' Chinese proficiency,” teachers are able to specify: 1) by the end of the academic year, students will be able to conduct Chinese conversations and complete tasks in daily scenarios such as self-introductions, shopping, and food ordering; 2) students will be able to introduce and share insights concerning traditional Chinese festivals; 3) students will effectively use at least three learning strategies such as note-taking, reviewing, and using online resources for independent study; 4) students will actively participate in classroom activities, demonstrating critical thinking skills and a cooperative spirit. This approach fosters a comprehensive and systematic framework for the setting of teaching goals.

(二) 系统规划学习路径。《通用课程大纲》提供了明确的教学路径图，指导教师根据学段和学习时间选择适当的教学内容。教师可以依据此路径图合理设定教学起点和终点，确保教学的连贯性和有效性。此外，教师可依据路径图设置教学里程碑，如16周

完成1A课程、32周完成1B课程，帮助学生精准定位学习进度，确保各阶段语言能力的持续提升。通过系统性规划，教师可以建立清晰、可追踪的学习路径。

(2) Systematic planning of learning pathways. The *Curriculum* provides a clear teaching roadmap to guide teachers in the selection of appropriate content based on the learning stage and the time available. Teachers are able to use this roadmap to set reasonable starting and ending points, ensuring coherence and effectiveness in their teaching; they can also establish milestones along the way, such as completing the 1A level in 16 weeks and the 1B level in 32 weeks. These milestones help learners to track their progress precisely, ensuring continuous improvement in language proficiency at each stage. Through systematic planning, teachers are able to create a clear and traceable learning pathway which supports steady advancement.

(三) 整合与审核教学内容。《通用课程大纲》遵循“螺旋上升”原则，确保语言学习与文化理解同步推进。教师可根据这一原则设计递进式教学内容，例如在“自然与科技”主题下，初级阶段学习科技产品词汇，中级阶段讨论科技对社会的影响，高级阶段进行中外科技发展比较并探讨伦理问题等。此方法不仅保证内容系统性，还能持续激发学生兴趣。教师还可根据大纲主题和话题明确课程核心内容，以全面覆盖大纲要求。教师在设计教学单元时可合理分配话题，确保知识连贯传授。教师可对照大纲检查教材话题分布，确保关键主题充分覆盖，避免内容遗漏或重复过多。

(3) Integration and review of teaching content. The *Curriculum* follows the “spiral progression” principle, ensuring that language learning and cultural understanding advance together; teachers are able to design progressive content on the basis of this principle. For example, on the theme of Nature and Technology, beginners could learn

vocabulary related to technological products, intermediate learners could discuss the impact of technology on society, and advanced students would be able to compare technological developments in China and abroad, thus exploring ethical issues. This approach both guarantees the systematic nature of the content and ensures students' continued engagement throughout their learning journey. Teachers are able to align the core content of the course with the outlined themes and topics, ensuring comprehensive coverage of its requirements. When designing teaching units, it is important to allocate topics logically, ensuring a coherent flow of knowledge; teachers should review the textbook's topic distribution against the syllabus, ensuring that key themes are sufficiently covered while avoiding gaps or excessive repetition.

(四) 选择适合的教学方法。《通用课程大纲》提供了多元化的教学模式，如主题式教学、沉浸式教学和任务型教学等，教师应根据学生的年龄、语言水平和学习需求，灵活运用这些模式。对于青少年，教师可设计以中国文化为背景的情境任务，如“丝绸之路商贸探险”。学生分组扮演不同历史角色（如商人、旅行者、守卫、店主等），模拟商贸交流和日常互动，解决跨文化沟通、货物交易等问题。教师提供简化的历史背景资料，引导学生用中文进行谈判、讨价还价等，帮助学生掌握专业词汇和实用表达，并加深对中国历史文化的理解。对于大学成人段学生，教师则可采用项目导向模式，如设计“数字生活与环保”对比研究项目，要求学生对比中西方数字化生活方式（如线上购物、社交媒体等）对环保的影响，提出数字化助力环保问题的创新解决方案。

(4) Choosing appropriate teaching methods. The *Curriculum* recommend a variety of teaching approaches, including thematic, immersive, and task-based methods. Teachers should adapt these strategies to match their students' ages,

language proficiency, and learning needs. For teenagers, teachers could create scenarios rooted in Chinese culture, such as a “Silk Road Trade Adventure.” Students are divided into groups where they role-play historical figures such as merchants, travellers, guards, and shopkeepers, simulating trade interactions and everyday exchanges to tackle challenges including cross-cultural communication and negotiating deals. Teachers provide simplified historical context, guiding students on negotiation and bargaining in Chinese. This approach helps students to acquire professional vocabulary, practise real-life expressions, and extend their understanding of Chinese history and culture. For college/university students, project-based learning is also effective. For example, teachers could design a “Digital Life and Sustainability” project, with students comparing how digital lifestyles such as online shopping and social media in China and the West impact the environment; they then propose innovative, digital solutions to environmental issues.

(五) 开发本土化中文教学资源。教师可根据《通用课程大纲》的主题框架，将其与全球性议题、本地社会背景、文化语境和学生兴趣相结合，以确保教学内容的相关性与有效性。例如，围绕学生关注的全球性问题（如“气候变化”或“可持续发展”）设计中文任务，在提高学生语言能力的同时，促进其跨文化理解；结合本地文化设计教学材料，如在美国课堂上引入与当地文化相关的词汇（如麦当劳、肯德基等），帮助学生掌握日常用语，激发对中美饮食文化异同的讨论；通过大纲主题与本地化素材（如新闻、社交媒体、博物馆等）的整合，使课程内容既贴近学生生活，又富有实用性。

(5) Developing localised Chinese teaching resources. Teachers are able to enhance their lessons by blending the thematic framework

of the *Curriculum* with global issues, local contexts, cultural nuances, and students' interests, which renders the content more relevant and engaging. For example, teachers could design Chinese tasks centred on global topics of interest to students such as climate change and sustainable development; these tasks both build language skills and foster cross-cultural understanding. Incorporating local culture is another beneficial strategy. In an American classroom, for example, teachers are able to introduce vocabulary associated with local culture such as McDonald's or KFC. This helps students to learn daily expressions while sparking discussions about the similarities and differences between Chinese and American food cultures. By integrating curricular themes with localised resources such as news articles, social media, and/or museum resources, teachers are able to create lessons which are both relatable and highly practical.

(六) 制定多元化评价方案。教师可参考《通用课程大纲》，构建一个动态、全面的评价体系，将评价从传统考试工具转变为促学机制。教师可将“中文学习成长档案”作为记录学生语言能力和个人成长的综合平台，系统追踪学生语言技能进步，关注其思维方式、文化敏感度和学习态度的变化，激发其学习主动性。每学期初，学生可在教师指导下设定具体的语言学习目标（如提高口语流畅度、扩大词汇量等），并通过定期自我反思和档案更新，跟踪学习进度，调整学习策略。档案内容应丰富多元，涵盖口语展示录像、写作作品集、跨文化项目报告等，全面展现学生语言能力的进步与成长。

(6) Creating diverse assessment plans. Teachers are able to use the *Curriculum* to design a dynamic and comprehensive evaluation system which evolves assessment from traditional examinations to a learning-driven approach. One effective tool is the “Chinese Learning Growth Portfolio,” which serves as a platform to document students'

language abilities and personal development over time. This system systematically tracks their progress in language skill development while also highlighting changes in their thinking, cultural awareness, and learning attitudes, thus encouraging self-motivation. At the beginning of each semester, students set specific language goals such as improving speaking fluency or expanding vocabulary, with guidance from their teacher. Through regular self-reflection and portfolio updates, they monitor their progress, adjusting their learning strategies as necessary. The portfolio should include diverse content such as video recordings of speaking exercises, writing samples, and reports from cross-cultural projects; this provides a well-rounded picture of students' advancement in language proficiency and overall development.

(七) 研制本土化教学大纲。各地教育机构可根据《通用课程大纲》框架，结合本地教育语境，分析学生语言水平、文化背景和社会需求，制定具有地方特色的教学大纲。例如，在西方国家，教师可重点关注中国当代社会、经济与科技发展，帮助学生更好理解当代中国；在东南亚地区，中文教学应聚焦实际应用，如商业谈判和跨文化交流，提升学生在实际情境中的语言能力。通过灵活调整教学内容和方式，《通用课程大纲》与当地实际情况应相契合，从而提升中文教育的效果和学生的实际应用能力。

(7) Developing localised teaching guidelines. Educational institutions can utilize the framework of the *Curriculum* to create teaching plans tailored to their local contexts. By analysing students' language proficiency, cultural backgrounds, and societal needs, these localised curricula are able to reflect regional characteristics. For example, in Western countries, teaching could focus on contemporary Chinese society, economics, and technological developments to help students to better understand modern

China. In Southeast Asia, Chinese instruction could emphasise practical applications such as business negotiations and cross-cultural communication in order to enhance students' language skills in real-world settings. Adjusting content and methods to local realities ensures that the curriculum is both relevant and effective, improving the outcomes of Chinese language education and its real-life applicability.

五、小结

5. Conclusion

新版《通用课程大纲》的成功研制是国际中文教育标准化体系建设中的重要一章，为国际中文教育高质量发展提供了重要支撑。新版《通用课程大纲》通过系统化的框架设计，倡导全人教育、主题式教学和多元化评价等理念，强调兼容中文教育的通用性和各地区需求的适应性。准确把握新版《通用课程大纲》的核心要义，并灵活应用于实际教学，可以为中文学习者提供更丰富和高效的学习体验，推动国际中文教学质量持续提升。

The successful development of the newly released *Curriculum* marks a milestone in the standardisation of international Chinese education, offering important support for high-quality development in this field. Through its systematic framework, the newly released *Curriculum* promote concepts such as holistic education, thematic teaching, and diverse assessments, emphasizing both the universal principles of Chinese language education and adaptability to regional needs. By understanding and applying the core ideas of the newly released *Curriculum* flexibly, teachers are able to offer learners a richer and more effective learning experience, driving the continuous improvement of international Chinese teaching standards. ❷



2024年十大流行语

Top 10 Buzzwords of 2024

文/《咬文嚼字》编辑部 Editorial Office of *Yaowen Jiaozi*
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语言是社会生活的符号，流行语反映着时代面貌。《咬文嚼字》编辑部每年评选出的流行语既反映了政经要事，又体现了人文价值观，更记录了岁月洪流中语言的真实魅力与时代特征。以下是2024年12月发布的当年度“十大流行语”。

Language is the symbol of social life, and buzzwords reflect the characteristics of an era. The annual selection of buzzwords by our editorial team not only highlights key political and economic events of the year but also embodies current cultural values, recording the true charm of language and the unique traits of the times. Below are the “Top 10 buzzwords of 2024” as released in December.

一、数智化

1. Shuzhijia (Digital intelligence)

“数智化”是数字化和智能化的融合体，即在数字化的基础上，引入智能化的高级技术，如自主学习、决策优化、预测分析等，从而提高生产效率，优化资源配置，提升管理水平和创新能力。数智化是新型工业化的鲜明特征，是形成新质生产力的重要途径。例如，通过“人工智能+工业制造”“人工智能+生成设计”“人工智能+教育”“人工智能+医疗”“人工智能+金融”等“数智技术”，推动传统产业数智化转型。

Shuzhijia refers to the integration of digitalization and intelligence, where advanced intelligent technologies such as self-learning, decision optimization, and predictive analysis are introduced on top of digitalization. This enhances production efficiency, optimizes resource allocation, and improves management and innovation capabilities. Digital intelligence is a distinct feature of new industrialization and an important avenue for developing new productivity. For example, through “AI+industrial manufacturing,” “AI+generative design,” “AI+education,” “AI+healthcare,” and “AI+finance,” traditional industries are undergoing digital intelligence transformation.



二、智能向善

2. Zhineng xiangshan (AI for good)

“智能向善”指人工智能的发展必须有利于更好地增进人类的福祉，既能够推动产业变革和经济发展，又能够让社会更加美好，实现可持续发展。我国高度重视人工智能的发展、安全和治理。2023年10月，在第三届“一带一路”国际合作高峰论坛上中方提出《全球人工智能治理倡议》，强调坚持“以人为本、智能向善”的发展理念。

Zhineng xiangshan refers to the development of artificial intelligence (AI) in a way that benefits humanity, promoting both industrial transformation and economic development while building a better society and achieving sustainable development. China attaches great importance to the development, safety, and governance of AI. This term was proposed at the third Belt and Road Forum for International Cooperation in October 2023, emphasizing the concept of “putting people first and developing AI for good.”

三、未来产业

3. Weilai changye (Future industry)

“未来产业”指由前沿技术驱动，具有战略性、引领性、颠覆性的前瞻性新兴产业，包括未来制造、





未来信息、未来材料、未来能源、未来空间和未来健康等新赛道。2024年1月，习近平强调，“我们要及时将科技创新成果应用到具体产业和产业链上，改造提升传统产业，培育壮大新兴产业，布局建设未来产业，完善现代化产业体系”。未来产业的突破和发展，将为中国乃至全球的经济的发展带来新的动力和变革。

Weilai chanye are emerging sectors driven by cutting-edge technologies that are strategic, leading, and revolutionary. These include future manufacturing, future information, future materials, future energy, future space, and future health. In January 2024, Xi Jinping emphasized, “We must apply the fruits of technological innovation to specific industries and industrial chains in a timely manner, upgrade traditional industries, nurture emerging industries, build future industries, and optimize the modern industrial system.” The breakthroughs of future industries will bring new momentum to and transform economic development in China and globally.

四、city不city?

4. City bu city (City or not city)

美国博主保保熊用短视频记录在中国旅游的经历，视频中他和妹妹对话：“上海city不city啊？”“好city啊！”“city”本义是城市，也可指城市化的。此对话中的“city”指的是时髦、洋气、现代化，又指刺激、开心的感觉。“city不city”即“时髦不时髦”“洋气不洋气”“现代化不现代化”，“好city”即“好刺激”“好开心”。

The American blogger Bao Bao Xiong (Paul Mike Ashton) documented his travel experiences in China through short videos. In one video, he has a conversation with his sister: “Shanghai, *city bu city*?” “*Hao city a!*” The noun “city” is used unconventionally here as an adjective, meaning “highly urbanized.” In this conversation, “city” refers to something fashionable, chic, modern, and also conveys a sense of excitement and happiness. “City

bu city” means “Is it trendy or not?” “Is it stylish or not?” “Is it modern or not?”. And “*Hao city a*” translates to “super exciting” or “very happy.”

保熊的视频走红后，“city不city”成为超级流行语。自中国实施144小时过境免签政策以来，越来越多的外国朋友来华观光旅游，中国旅行视频成为许多海外博主的“流量密码”，美景美食、高铁出行以及热情好客的中国人民，让外国友人直赞“city”。

After Bao Bao Xiong's video went viral, *city bu city* became a super popular phrase. Since China implemented the 144-hour visa-free transit policy, more and more foreign friends are visiting China. Travel videos about China have become the “secret of success” for many overseas online influencers, showcasing beautiful landscapes, delicious food, high-speed rail travel, and the warm hospitality of Chinese people, leading foreigners to praise “So city!”

五、硬控

5. Yingkong (Captive)

“控”即控制，“硬控”即强行控制。“硬控”一词最早来源于电子游戏，指的是使游戏玩家在一定时间内无法操控自己角色的一类技能。如今，“硬控”一词的使用逐渐扩展到更为广泛的社交语境中，用来形容某个事物或现象对某人产生强烈吸引力，让人无法转移视线和关注。网络上常说的“××硬控我×秒”“××硬控我×分钟”，表达的就是某种事物非常吸引人，让人短期内完全沦陷，身不由己。

In Chinese *kong* refers to controlling something, and *yingkong* literally means forceful control. The term *yingkong* originated in video games, where it refers to hard crowd control (or Hard CC), a skill that prevents players from controlling their characters for a certain period. Over time, the term has expanded to more general social contexts, describing how something or someone has a strong attraction that makes it impossible to look away or divert attention. Online, phrases like “×× *yingkong* me for × seconds” or “×× *yingkong* me for × minutes” express how something is so captivating

that it completely engrosses someone, making them unable to look away for a short period.

六、水灵灵地 × × ×

6. Shuilingling de ××× (Lively)

“水灵灵”多用来形容人漂亮而有精神，也用于形容动植物等润泽、有生气。“水灵灵地×××”出自一位韩国女歌手在展示照片拼贴画时说的话：“我就这么水灵灵地在中间，周围都是可怕的姐姐们。”网友们纷纷效仿造句，将“水灵灵地”与各类词语搭配，形容某种行为生动、鲜活或值得称道、引人关注。后来，这个词使用范围扩大，可用于强调、突出，如“咱们一起水灵灵地出发吧”，也可用于调侃、自嘲，如“他（我）就这么水灵灵地被开除了”。

Shuilingling in Chinese is often used to describe a person who is beautiful and energetic, and it can also refer to plants, animals, or anything that is vibrant and full of life. The usage originated from a comment made by a Korean female singer while showing a photo collage: “Here I am, *shuilingling de*, in the middle, surrounded by formidable elder sisters.” Netizens quickly began to mimic the structure of the sentence, combining the term with various other words to describe actions that are lively, vibrant, commendable, or eye-catching. Later, the scope of word usage expanded and it can be used to emphasize or highlight something, such as “Let’s *shuilingling de* set off together!” or used in a humorous or self-deprecating way, like “I was just *shuilingling de* fired.”





七、班味

7. Banwei (Smell of work)

上班工作后，由于任务繁重、条件艰苦、关系复杂等，人们表现出眼神疲惫、面容憔悴、不修边幅等状态，这种状态即“班味”。“班味”的走红源自网文《一旦上过班，你的气质就变了》。网友热议“班味”，既分享自己的“班味”表现，也分享告别“班味”、平衡工作和生活的种种努力，如旅游、休假、社交、文娱等。“去除班味”“洗掉班味”等说法也因此广为传播。

Once you start working, you often find yourself feeling tired, weary, and unkempt due to heavy workloads, unsatisfying working conditions, or complicated office politics. This state is referred to as *banwei*, or the smell of work. The term's popularity originated from an online article titled "Once You Start Working, Your Temperament Will Change." Netizens discussed their symptoms of *banwei* and shared efforts to eliminate it so as to balance work and personal life, such as through traveling, taking breaks, socializing, or engaging in recreational activities. The phrases "removing *banwei*" or "washing away *banwei*" thus became widely circulated.

八、松弛感

8. Songchigan (Sense of relaxation)

“松弛”既可指不紧张，也可指不严格。如今的“松弛感”一般指面对压力时从容应对、善待自己、不慌张、不焦虑的心理状态。“松弛感”的走红源自一位博主的旁观经历：一家人出门旅游，所有行李都被退回，但他们没有吵闹，也没有生气崩溃、相互指责，而是重排行程，气氛全程松弛。博主将此事上传后，“松弛感”引发热议。2024年巴黎奥运会期间，中国队“00后”小将出征奥运表现出的“松弛感”引人瞩目。他们面对压力应对自如，以“新世代的松弛感”和阳光心态展现满满的青春自信，取得了令人信服的比赛成绩。

Songchi refers to a state of being relaxed or not strict. The term *songchigan* refers to the mindset of facing pressure with composure, treating oneself kindly, and remaining calm without anxiety or panic. The word gained its popularity after a blogger shared an experience where a family was traveling and all their luggage was returned. Instead of arguing or becoming upset, they calmly rearranged their schedule and maintained a relaxed manner

throughout. After the blogger uploaded this, the word *songchigan* sparked widespread discussion. During the 2024 Paris Olympics, many young athletes from China, born after 2000, displayed their *songchigan* and attracted considerable attention. They handled pressure with composure and achieved impressive results, exhibiting youthful confidence with the “*songchigan* of the new generation” and a sunny attitude.

九、银发力量

9. Yinfa liliang (Silver-haired influence)

“银发”借指老年人，“银发力量”则指老年群体在社会各个领域产生的不可忽视的力量。如今，越来越多的老年朋友参与到志愿服务、文化教育等活动中来，为社会发展注入源源不断的“银发力量”。“银发”族词语也不断发展壮大，如“银发浪潮”“银发市场”“银发经济”等。

Yinfa refers to elderly people, and *yinfa liliang* refers to the increasingly significant influence the elderly population has in various fields of society. More and more seniors are participating in volunteer services, cultural education, and other activities, contributing continuously to social development. Terms related to the *yingfa* group are also growing, such as “*yinfa langchao* (silver-haired wave),” “*yinfa shichang* (silver-haired market),” and “*yinfa jingji* (silver-haired economy).”



姐”14岁创下奥运纪录，均产生广泛影响。如今，社会越来越注重孩子的个性发展和综合素质培养，孩子们获得了更多机会发挥潜能，也获得了更多支持和肯定。“小孩哥/小孩姐”的流行有现实的社会基础。

Xiaohai refers to children or minors in Chinese. *Ge* (brother) and *jie* (sister), when used in non-familial contexts, typically refer to people of a similar or slightly older age. *Xiaohai ge* and *xiaohai jie* refer to children who possess exceptional talents in certain areas. Though young, they have extraordinary abilities that even adults admire. Therefore, terms *ge* and *jie* are added after *xiaohai* to show respect to them. For instance, a *xiaohai ge* who was 11 years old built a “rocket,” and another *xiaohai jie* who was 14 years old set an Olympic record. These cases have had a wide-reaching influence. Nowadays, society places more emphasis on children’s personality development and well-rounded skills, offering them more opportunities to showcase their potential, as well as more support and recognition. The popularity of the terms *xiaohai ge* and *xiaohai jie* reflects this trend in social practices. 🎯

十、小孩哥/小孩姐

10. Xiaohai ge / Xiaohai jie (Child prodigy)

“小孩”指的是儿童、幼儿，泛指未成年人。“哥”“姐”若用于非亲属关系，一般是指年龄与自己相仿或稍大的人。“小孩哥/小孩姐”指的是在某方面具有过人才能的孩子。他们年纪虽小，却拥有非凡才能，令成年人自叹不如，人们便在“小孩”后加上表示敬意的“哥/姐”称呼他们。“小孩哥”11岁造“火箭”，“小孩



中国成语故事

Chinese Idiom Story

文/《孔子学院》编辑部 Editorial Office of Confucius Institute
译/杨栢辰 Yang Yichen

源头活水

Yuantou-Huoshui (Water Fresh Comes from Its Source)

朱熹出生于南剑州尤溪，今福建省三明市，是中国南宋时期著名的理学家、教育家和诗人。他十分善于观察日常生活，从中总结出深刻的道理。“源头活水”这一成语出自朱熹所写的一首诗《观书有感·其一》，这首诗总结了他在读书时的感悟：

Zhu Xi, a luminary of the Southern Song Dynasty from Youxi County in Nanjian Prefecture, present-day Sanming City, Fujian Province, was renowned as a philosopher, educator, and poet. Gifted with a keen eye for the subtleties of everyday life, he distilled profound truths from his daily observations. The Chinese idiom *yuantou-huoshui* stems from a poem penned by Zhu Xi titled “The Book Part One,” in which he encapsulated his musings while immersed in books:

“半亩方塘一鉴¹开，天光云影共徘徊。

There lies a glassy oblong pool, Where light and shade pursue their course.

问渠那得清如许？为有源头活水来。”

How can it be so clear and cool? For water fresh comes from its source.²

这首诗的意思是：方形池塘里的水清澈无比，如同一面镜子，倒映着天空与白云的影子。池塘里的水为何如此清澈呢？原来是有源源不断的活水输送进来。

This verse conveys the image of a pond exuding exceptional clarity, akin to a mirror mirroring the sky and clouds above. What accounts for this pristine purity? It's the unceasing flow of fresh waters from the source.

朱熹借池塘清澈的原因写出自己读书的感受，并阐述知识对人的益处：人若要心灵澄明，就得不断地学习新知识，才能达到至高的境界。

Zhu Xi, through the metaphor of the limpid pond, articulated his sentiments about reading and expounded on the virtues of knowledge: to attain inner clarity, one must incessantly pursue new insights, striving towards the loftiest realms of understanding.

“源头活水”常常被用来比喻“读书越多，道理越明”，也可以被用来指代事物发展的动力和源泉。

Yuantou-huoshui is often evoked to signify that “the more one reads, the wiser one becomes,” and can also symbolize the impetus and origin of the evolution of various things. ❷

1 鉴：镜子。中国古代以铜为镜，包以镜袱，用时打开。

In the original text, Zhu Xi employed the term *jian* to depict the pond water, where it symbolizes a mirror. In ancient China, mirrors were crafted from bronze and were kept in cloth covers, which were unfolded for use.

2 许渊冲译著. 一年好景君须记 [M]. 北京: 五洲传播出版社, 2019.



Yuán Rì

元日¹

sòng wáng ān shí
宋·王安石

Bàozhú shēng zhōng yī suì chú,
爆竹声中一岁除,
Chūnfēng sòng nuǎn rù tú sū。
春风送暖入屠苏²。
Qiānmén-wàn hù tóng tóng rì,
千门万户瞳瞳³日,
Zǒng bǎ xīn táo huàn jiù fú。
总把新桃⁴换旧符⁵。

这首诗描绘了中国古代春节时的热闹景象：在阵阵爆竹声中，又一年过去了，人们饮着屠苏酒，感受到春风送来的暖意。初升的太阳照耀着千家万户，人们正忙着将门口旧的桃符摘下，换上新的。诗中展现了过年时中国寻常百姓家的真实场景，富有生活气息。

1 元日：农历正月初一，即春节。

The first day of the first lunar month, also known as the Spring Festival.

2 屠苏：指屠苏酒，饮屠苏酒是中国古代过年时的一种习俗。

The TuSu wine, the drinking of which during the New Year celebrations was a customary practice in ancient China.

3 瞳瞳：日出时阳光温暖的样子。

In the original Chinese, *tongtong* describes the warm appearance of the sun at sunrise.

4 桃：桃符，古代中国人过年时会在桃木板上刻出可以驱邪避凶的神明名字或形象，挂在门上以此祈福，桃符后来演变为春联。

Peachwood charms. During the New Year in ancient China, people would carve the names or images of deities who could ward off evil spirits on peachwood planks and place them on their doors for blessings. The peachwood later evolved into the Spring Festival couplets.

5 符：同“桃”。

The variant of *tao*.

First Day of First Lunar Month

By Wang Anshi, Song Dynasty

Amidst the sound of firecrackers, the year has passed,
The spring breeze brings warmth into TuSu.
On the day of thousands of households,
Always replacing old symbols with new peaches.

This poem vividly captures the lively scenes of the ancient Chinese Spring Festival: amidst the booming firecrackers, another year transitions as people savor the TuSu wine, feeling the warmth carried by the spring breeze. The rising sun shines upon a myriad of homes, where people are busy replacing old peachwood charms at their doorways with new ones. The poem captures the actual images of ordinary Chinese households during the New Year, brimming with vividness and vitality. 🌸

二十四节气

The 24 Solar Terms

文/郭心怡 Guo Xinyi
译/刘克成 Liu Kecheng



Xiaohan

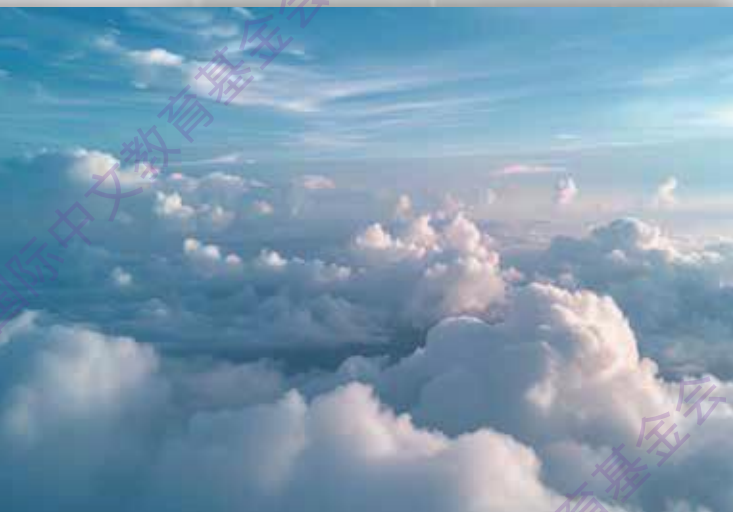


小寒是二十四节气中的第23个节气，通常在每年公历1月5日至7日之间，标志着冬季六个节气中的第五个阶段。每逢小寒，冬季的冷空气在天地间积压已久，气温会降低很多。宋词有云：“小寒时节，正同云暮惨，劲风朝烈”，形象地描绘了小寒时节天气寒冷的景象。

Xiaohan, or the Minor Cold, the 23rd of the 24 solar terms, typically falls between the 5th and 7th of January on the Gregorian calendar; it marks the fifth phase of winter's six solar terms. During this period, the cold air which has been building up throughout the season reaches a peak, causing a significant drop in temperature. A line from a Song Dynasty poem vividly captures the scene: "During Minor Cold, the evening clouds grow gloomier, and the morning winds bite sharper." This is a perfect description of the frosty, wintry vibe of this time of year.

小寒时节紧随冬至而来，是谓：“凄凄岁暮风，翳（yì）翳经日雪。”天寒地冻，风雪交加，此时人们便熬煮腊八粥来补养身体。腊八粥的原料包含小米、大米、玉米、薏米、红枣、莲子、花生、桂圆及各种豆类。腊八粥不仅营养成分丰富，更是将一年辛勤劳作的谷物汇聚在一碗粥里。小寒时节，一碗热腾腾的腊八粥，暖身更暖心，寄托着人们对来年丰收的期许和对未来生活的美好祝愿。

Xiaohan arrives straight after Dongzhi, as described in the lines: "Chilling winds close out the year, and snow veils the days in gloom." This is a time of biting cold, with snow and wind often occurring in tandem. To maintain warmth and nourishment,



people traditionally prepare Laba porridge, a hearty dish made from a variety of ingredients such as millet, rice, corn, barley, red dates, lotus seeds, peanuts, longan, and various beans. Not only is Laba porridge packed with nutrients, but it also represents the fruits of a year's hard work, combining the grains harvested over the seasons in one comforting bowl. During the Xiaohan period, a steaming bowl of this porridge does more than warm the body; it also warms one's heart, embodying hopes for a bountiful harvest and blessings for a brighter year ahead.

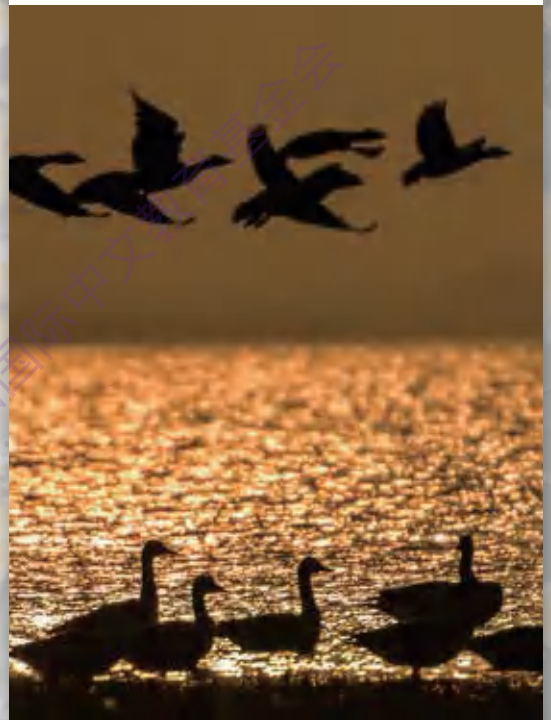
在中国古代，人们以五日为一候，三候为一个节气，每个候期都有特定的花卉盛开，标志着时令的更迭。小寒节气前后，各色的梅花在冬日给人们带来无尽的意趣。因此，小寒时节赏梅便成为一种传统。古时候人们计算冬至后八十一日的计时法——梅花图式的“九九消寒图”，便是由小寒赏梅衍生而来：画一枝素梅，枝上画九朵梅花，每朵梅花有九个花瓣，每个花瓣代表一天。每过一天，将一片花瓣染上颜色，全部染完，意味着春日即将到来，体现了人们熬冬盼春的心情。

In ancient China, time was divided into five-day periods called *hou*, with three *hou* comprising a solar term; each *hou* was associated with a specific blooming flower, marking the seasonal changes. Around the time of Xiaohan, plum blossoms often grace the winter landscape, lending a touch of elegance and inspiration to the frosty days; admiring the plum blossoms during the Xiaohan period became a cherished tradition. In the past, people even created a unique way to track the 81 days following Dongzhi, known as the “Nine-Nine Plum Blossom Chart.” This chart featured a simple plum tree drawn with nine blossoms, each containing nine petals. Each petal represented a single day, with one petal being coloured in as the days passed. Once all the petals were filled in, this signalled that spring was just around the corner. This charming practice, borne of the tradition of appreciating plum blossoms during the Xiaohan period, reflects the hope and anticipation of enduring winter and welcoming the arrival of spring.

小寒虽天气寒冷，万物枯寂，但天地间已生机初现。《元夕》诗云：“小寒料峭，一番春意换年芳。”小寒

三候：一候雁北乡，指大雁开始由南向北迁徙；二候鹊始巢，指喜鹊冒着寒潮开始筑巢迎春；三候雉始鸣，指野鸡感觉到即将到来的春的气息，开始鸣叫。故虽然小寒节气天气寒冷，但是大自然的生灵却能在冰天雪地之中感知到天地间的春意萌动。

Even though Xiaohan brings chilly weather and a world seemingly at rest, the first signs of life stirring are already felt in nature. As a line from the poem *Lantern Festival Night* puts it: “Minor Cold, although brisk, hints at spring's return and a year's renewal.” The three *hou* during the Xiaohan period are marked by three natural phenomena. In the first *hou*, wild geese begin their return journey north, signalling the end of their southern stay. During the second *hou*, magpies begin to build their nests, braving the cold as they prepare for the arrival of spring, and during the third *hou*, pheasants begin to crow, sensing the approaching spring in the air. Therefore, despite the season's biting chill, the creatures of nature can already feel the first whispers of spring awakening, even amidst the frozen landscape.



二十四节气

The 24 Solar Terms

文/郭心怡 Guo Xinyi
译/刘克成 Liu Kecheng



大寒
Dahan

大寒是二十四节气的最后一个节气，通常在每年公历1月20日前后，也是冬季六个节气中的最后一个。大寒同小寒一样，代表天气寒冷的程度。此时，冷空气频繁南下，各地纷纷迎来新一轮的降温、雨雪和大风。中国北方地区降至零下十几度，南方地区的气温也逼近零度。

Dahan, or the Great Cold, is the last of the 24 solar terms in the traditional Chinese calendar. It usually falls around 20th January annually, marking the last of the six winter solar terms; like Xiaohan, it signifies the depth of winter's chill. During this time, cold fronts often sweep southwards, bringing another wave of low temperatures, snow, rain, and strong winds. In northern China, temperatures often plummet to below minus ten degrees Celsius, while in southern regions thermometers dip to close to freezing point.

大寒时节恰逢腊月时分，腊月是阴历中的最后一个月。大寒正值一年的年末，是辞旧迎新之际。古来素有“大寒迎年”的说法。春节临近，各地都张灯结彩，在异乡的工作族和学生党也即将启程回家过年，到处都是欢乐的氛围。迎接春节的喜悦大大冲淡了寒冬的烦闷。人们于春节前夕进行祈福祭灶、扫尘洁物、写春联、贴窗花、腌制腊味、置办年货，为春节做好准备。

Dahan coincides with the twelfth lunar month, known as *Layue*, the last month of the traditional Chinese calendar. The Dahan



period marks the end of the year and the transition to a fresh start, embodying the saying: “The Great Cold welcomes the New Year.” With the Spring Festival just around the corner, festive decorations brighten all areas; workers and students prepare to return home from afar, creating an atmosphere of joy and excitement. Anticipation of the Chinese New Year sweeps away the gloom of winter. In the days preceding the festival, people engage in various traditions: offering blessings to the Kitchen God, cleaning and tidying their homes, writing Spring Festival couplets, decorating windows with paper cuttings, curing meat, and shopping for the New Year. All these preparations set the stage for a vibrant and joyful celebration.

大寒时节也是人们调养身体的重要时段。此时，人们要遵循中医的主张——秋冬养阴，适度调整饮食，多食用苦味的食物，如芹菜、莴笋、生菜、苦苣等。在很多寒冷的地区，人们还聚在一起，围着热腾腾的炉子吃火锅。此情此景正如清代对联“围炉聚饮欢呼处，百味消融小釜中”所说，团圆的喜悦都融于热腾腾的锅子之中了。

The Dahan period is also a key period for bodily nourishment; traditional Chinese medicine holds that the time to nurture *yin* is in autumn and winter. People are encouraged to adjust their diets, incorporating more bitter foods such as celery, asparagus lettuce, lettuce, and endive. In colder regions, gathering around a steaming hot pot becomes a heart-warming ritual; friends and families sit together, enjoying the bubbling pot which melts away the cold, strengthening bonds. A famous Qing Dynasty couplet captures this perfectly: “Around the stove, we drink and cheer; a hundred flavours meld in the little pot.” In this moment, warmth, flavour and joy blend beautifully.

此外，人们还可根据大寒时天气寒冷的程度预测来年的情况。俗语云：“大寒见三白，农人衣食足。”“三白”即白雪、白露、白霜。在北方地区，大寒时节的降雪为来年的耕种储备了水分，同时杀死了虫害。在南方地区，白露也同样有促进来年植物生长的作用。大寒天气寒冷、多雨雪，则来年物产丰收大好。

During the Dahan period, the intensity of the cold offers clues about the year to come. As the saying goes: “If the Great Cold brings three whites, farmers will have abundant food and clothing.” The phrase “three whites” refers to white snow, white dew, and hoar frost. In northern regions, snowfall during this period replenishes the soil’s moisture, preparing for spring planting and helping to eliminate pests. Similarly, in the south, dew provides favourable conditions for the following year’s crops. When Dahan is marked by cold, snowy, and rainy weather, this often signals a bountiful harvest in the coming year.



春夏秋冬又一春，在大寒的尾声中，人们满怀期待地等待新年的到来，并进入新一轮节气的循环。

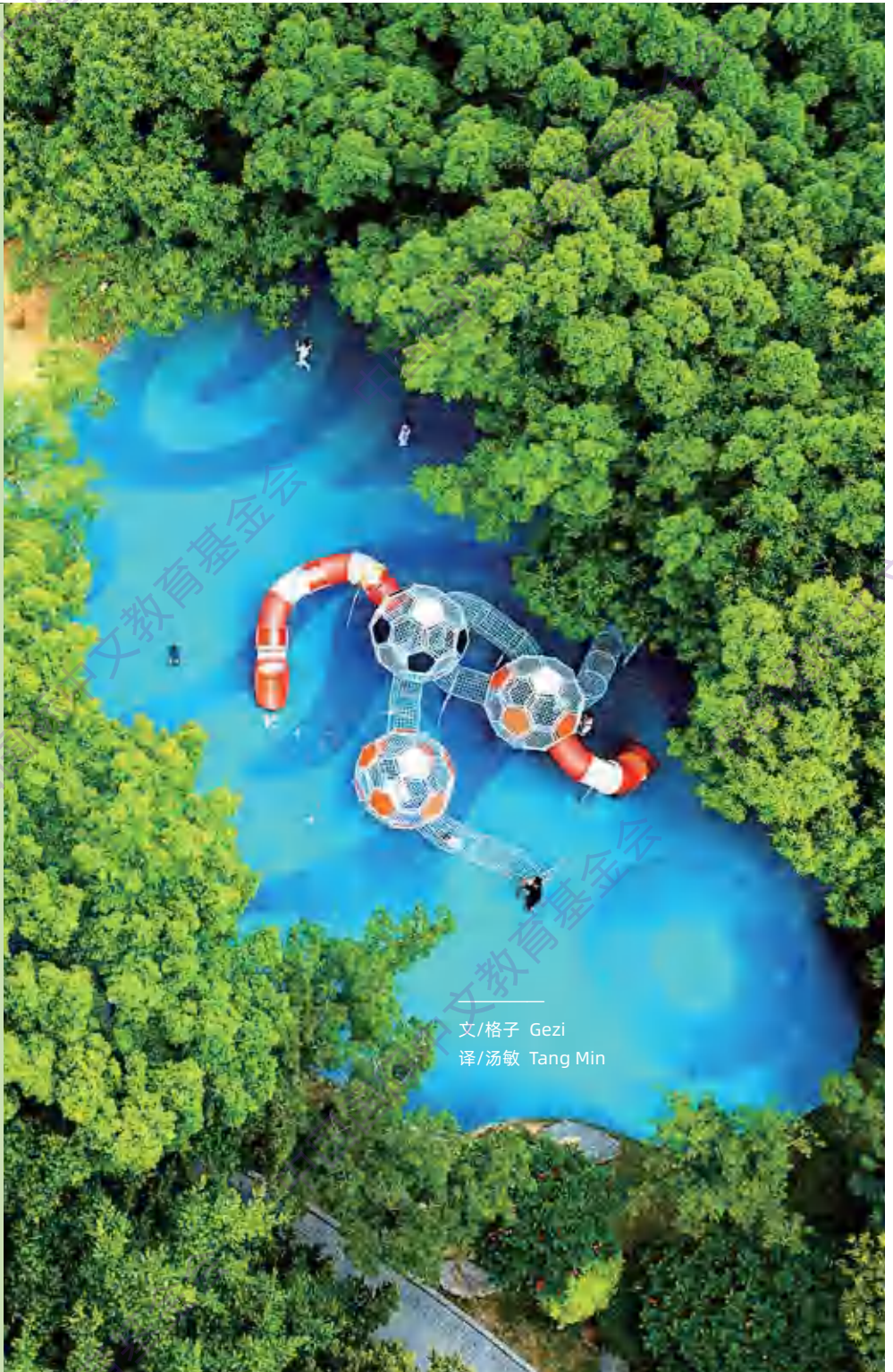
As the cycle of spring, summer, autumn, and winter comes full circle, Dahan marks the closing chapter of the year. With hopeful hearts, people eagerly await the Chinese New Year, preparing to embrace the next round of solar terms. ❶

福建“口袋公园”处处“开花”

“Pocket Parks” Blooming in Fujian

“口袋公园”指的是距离居民区较近，具有一定休闲、娱乐和景观功能的规模较小的城市公共绿地，是可以供居民游玩、休息和交流的小公园。它们小而美，如同“口袋”般随处可见、温暖可人。在福建，不论是在繁华的街区，还是在静谧的小巷，“口袋公园”随处可见。有些“口袋公园”通过精心的设计，将当地的历史遗迹、文化特色与城市景观融合起来，“兜”起了福建人民摸得着、看得见的幸福生活。

“Pocket parks” refer to small urban green spaces located near residential areas, offering recreational, entertainment, and scenic functions. These compact, charming spaces are easily accessible and delightfully inviting, providing residents with a place to relax, entertain, and enjoy casual conversations. In Fujian, pocket parks can be found everywhere, from bustling streets to peaceful alleys. Some of these meticulously designed parks seamlessly integrate local historical relics and cultural highlights into the urban landscape, showcasing the tangible everyday happiness of the people in Fujian.



文/格子 Gezi
译/汤敏 Tang Min

城市角落的“化妆师” “Makeup artists” for city corners

“口袋公园”给寸土寸金的城市用地带来了喘息的空间，它们如同城市角落的“化妆师”，为城市的颜值增添了魅力。

Pocket parks offer a much-needed respite from the efficiency-seeking urban life. Like little “makeup artists” in city corners, they add charm to the city’s appearance.

福州市台江区的青年广场比邻闽江，通过人行天桥连接历史街区与滨水空间，形成了一个超大的景观平台。平台上有一整块呈波浪形的绿地，绿化面积达5899平方米。人们可以在观景台上全方位欣赏历史建筑和闽江风景，晚上还能观赏极具动感的灯光秀。传统的红砖塔楼和柱廊、橘黄色明亮的楼梯、异域风情的欧式建筑与一大片绿油油的草地相映成趣，一步一景，让这里不仅成为居民休闲、观景的小公园，也成为游客争相打卡的网红地。

In Fuzhou’s Taijiang District, Youth Square, located next to the Min River, connects historic streets to waterfront spaces via a pedestrian bridge, creating a large scenic platform. This platform features a wavy green lawn spanning 5,899 square meters, where visitors can enjoy panoramic views of historic buildings and the Min River, along with a lively light show in the evenings. Traditional red-brick towers, colonnades, bright orange staircases, European-style buildings, and expansive green lawns come together to form a picturesque scene, making it not only a leisure park for residents to relax and take in the view but also a popular must-see for tourists.

福安市棠发洋社区为了提升辖区居住环境，以服务社区居民为宗旨，聚合社区各方资源力量，充分考虑周边群众需求，于方寸之间“精雕细琢”，修建了休闲长廊，种下绿化植物，并添置了健身器材和休闲设施，解决了居民生活环境脏、乱、差等问题。居民深有感触：“现在‘口袋公园’取代了原来脏乱差的铁皮棚，我们一出门就能看见整洁干净的小公园，瞬间心情都变好了，每天上下班回家感觉都不一样了！”城市之美，在乎细节。

In order to improve the residential environment and serve the residents, Tangfayang Community in Fu’an City carefully planned and pooled resources to make the most efficient and meticulous use of the small public space. A leisure corridor was built, greenery was planted, and fitness equipment and recreational facilities were installed. Issues such as poor sanitation and disorder in the residential area were also solved. A resident happily said, “What used to be dirty, chaotic tin shelters has now transformed into a pocket park! My mood lifts every time I see the tidy, beautiful park. Going out and coming home feel completely different now!” Indeed, the charm of the city lies in the details.



泉州许厝埕街的“口袋公园”则展现出另一种风情。这个“走街串巷，随处即景”的800平方米小绿地，能让身临其境的人流连忘返。设计师充分利用零散空间，将教堂、绿地、建筑有机串联起来，周边环绕着居民住宅，还有两处古民居和天主教堂。园内古典的六角亭、闽南红砖砌的坐凳、卵石铺成的小道，凤凰木、刺桐、含笑等植物，与古厝相映成画，共同构成了一处充满泉州建筑特色的休闲场所。

The pocket park on Xucuo Cheng Street in Quanzhou exudes a different appeal. This 800-square-meter green space, where “streets and alleys are connected, offering a view at every turn,” deeply captivates the visitors. The designer made full use of the scattered space, smoothly

connecting the church, green areas, and buildings with residential areas, two ancient dwellings, and a Catholic church surrounding the park. Inside the park, you'll find a classical hexagonal pavilion, benches made from red bricks typical of Southern Fujian, pebble-paved paths, and plants such as phoenix trees, tiger's claws, and michelia. These elements, in harmony with the ancient buildings, create a picturesque spot rich in Quanzhou's architectural character.



“热岛”中的“避暑圣地” Oases in the heat island

随着全球城市化、工业化进程的加快以及全球气候变暖，热岛效应问题日益凸显，而“口袋公园”的天然属性及“绿量¹”在一定范围内可以改善城市的“热环境”。

With rapid urbanization, industrialization, and global warming, the urban heat island effect has become more prominent. Pocket parks, with their natural greenery, help regulate the urban climate.

福州有光禄坊公园、西洪公园、乌塔公园等“口袋公园”，它们不仅是周边居民纳凉的好去处，也是城市的生态绿洲。有的“口袋公园”通过各种植物的组合，营造出生态氛围，调节了城市的气候环境，改善了城市的空气质量；有的“口袋公园”沿河设置了亲水平台；还有的“口袋公园”利用先进的生物滞留带等技术，将雨水收集利用，与景观绿化完美结合起来。公园设计者表示：“这些公园都是按照以人为本、尊重科学、顺应自然、低碳环保的理念来设计的。我们想在钢筋混凝土城市的画布上，抹上一点或几点让人舒心惬意、自然清新的绿色，让人与自然和谐共处。”

There are many pocket parks in Fuzhou, such as Guanglufang Park, Xihong Park, and Wuta Park. They not only provide cool retreats for nearby residents but also serve as natural oases in the city. Some feature diverse plant combinations to create a natural environment, regulating urban climates and improving air quality; others include riverside platforms; and still others employ advanced

technologies like, bioretention systems that collect rainwater for recycling, while seamlessly blending into the surrounding green landscape. According to the park designer, “We built these parks following the guiding principle of ‘prioritizing people and nature, and designing based on green, scientifically-proven methods.’ Our hope is to add a few soothing, refreshing green touches against the backdrop of the concrete urban landscape, fostering harmony between people and nature.”

漳州市龙文南路与新浦路交叉口，原本是一片杂草丛生、垃圾堆积的荒地，蚊虫特别多。天气一热，人们经过时都捂着鼻子快速逃离。“口袋公园”设计者匠心独运，对这片闲置地进行了绿化改造。“荒地”摇身一变，成了夏日里的一方“避暑圣地”，让市民享受到城市里的清凉。

At the intersection of South Longwen Road and Xinpu Road in Zhangzhou, there was once a wasteland overrun with weeds and piled-up garbage, teeming with mosquitoes and insects. On hot days, people would cover their noses and flee the area. Now, creative designers have transformed this space into a green area. The wasteland stands as a summer retreat, offering a cool escape for residents in the city.

小空间的“魔术师” “Magicians” playing with small space

有位“口袋公园”建设者说：“过去的‘小微绿地’多数是让老百姓欣赏的，走不进去。现在‘口袋公园’

1 “绿量”：单位面积上绿色植物的总量。
The total amount of green plants per unit area.

建起来，就是让更多人走进去。”“口袋公园”就像哆啦A梦的口袋一般具有“魔法”——空间虽小，却“兜”藏着社交、休闲娱乐、健身等多种功能，总有一款能满足人们的需求。

A pocket park builder said, “In the past, most ‘tiny green spaces’ were just for people to view from a distance, where people couldn’t really connect with nature. Pocket parks, however, are designed to be accessible.” Pocket parks are like the Japanese cartoon character Doraemon’s pocket — small but magical. Though compact, they offer a variety of functions, including socializing, leisure, entertainment, and fitness. There’s always something for everyone.

厦门市筓筓 (yún dāng) 湖畔咖啡一条街附近建了一个“温泉口袋公园”。其核心区域有一个圆形大池和一个小池，两个池子间有一定落差，通过一条曲线形的水渠连通。据工作人员介绍，此处的水是天然温泉，水温约 38℃，水量不大，以前是用一根管子将温泉水引流到筓筓湖里。而今改造后的“温泉口袋公园”，面积提升到约 1 000 平方米，相关便民设施得到完善，温泉资源也充分利用起来，开放给市民共享。

A “Hot Spring Pocket Park” has been built near Yundang Lake Coffee Street in Xiamen. The park’s core area features two pools at different heights — one large and round, the other smaller — connected by a curved water channel. According to park staff, the natural hot spring water is about 38℃. In the past, the small water flow was channeled into Yundang Lake through a pipe. Now, the renovated park covers a larger area of about 1,000 square meters, with better public amenities. The hot spring area is now fully used for everyone to enjoy.

漳州市新亮相的 44 个“口袋公园”则充分考虑了人们的需求，有安全、耐用的无动力儿童游乐设施，还有为老人增设的无障碍设施和环保公厕，无论是幼童还是老人，都能找到适合自己的活动空间。有的“口袋公园”还设计了“夜间步道”“儿童笼式足球场”“公园书屋”，颇受市民好评。

The 44 new pocket parks in Zhangzhou were designed to fully cater to the needs of the public, with safe and durable non-powered playground equipment for children, as well as barrier-free facilities for the elderly and eco-friendly public

restrooms. Whether for young children or seniors, everyone can find a space suited to their needs. Some of the parks also feature “nighttime walkways,” “fenced-in football fields for children,” and “book houses of the park,” which are well-received by local residents.

城市的喧嚣与忙碌中，“口袋公园”在悄然改变城市面貌的同时，也为居民提供了休闲空间，成为他们日常小确幸的源泉，传递着社区的温暖与和谐。在这里，一缕阳光、一片绿意、声声鸟鸣，都成为简单而真实的快乐。孩子们的欢笑、老人们的闲谈、朋友间的闲聊，这些温馨的场景在福建处处开花的“口袋公园”中每天可见。

Pocket parks are gradually transforming the hustle and bustle of the urban landscape. At the same time, they provide residents with spaces for relaxation, bringing them everyday joy and passing on warmth and harmony within the community. Joy here is simple yet genuine: a ray of sunshine, a patch of greenery, the chirping of birds. Heartwarming scenes are found every day in the pocket parks blooming all over Fujian: the laughter of children, the chatter of the elderly, and casual conversations among friends. 📷

供图 / 林晨歌 林谷垚 《福建画报》



春运背后的故事

Stories Behind Spring Festival Travel Rush



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每年中国农历新年的前后，一场壮观的“人类大迁徙”——春运，便在中华大地上轰轰烈烈地上演。上亿人在这约40天的时间里，如同候鸟归巢般地从天南海北的工作地返回自己的家乡，只为在短暂的假期里与家人朋友欢聚一堂，享受团圆的温暖。

Every year around the Chinese Lunar New Year, a remarkable “human migration” — the Spring Festival Travel Rush — unfolds across China. Over a billion people, like migratory birds returning home, travel from distant corners of the country to their hometowns. This movement takes place in about 40 days and is fueled by a common desire: to reunite with family and friends and enjoy the warmth of togetherness during the brief holiday season.

“春运”这个词自1980年第一次在《人民日报》上出现，已经伴随中国人走过45个春秋。随着时代发展，春运的面貌发生了较大的改变。而作为春运主要“阵地”之一的铁路交通，不仅见证了技术发展给春运带来的巨大变化，而且以其庞大的网络和高效的运输能力，助力亿万人实现了团圆梦。位于福建省会城市的福州站便是春运40多年来铁路建设发展变化的一个缩影。

The term “Spring Festival Travel Rush” first appeared in *People's Daily* in 1980 and has since become an essential part of Chinese culture for 45 years. As time has passed, this annual migration has evolved significantly. Central to this phenomenon is China's railway system, which has not only witnessed technological advances but has also made countless reunion dreams possible with its vast network and remarkable efficiency. Fuzhou Station, located in the provincial capital of Fujian, stands as a testament to this transformation over the past four decades.

福州站的变迁 Station transformation

早期的福州站，面积不过5 600平方米，候车室仅可容纳几百人。曾在福州站工作、现已退休的倪女士回忆道：“当时车站的内部面积真的很小，实际对旅客开放的部分只有一层。小小的候车室更是人挤人，有时候想移动，甚至需要从椅子上跨过去……”

In its early days, Fuzhou Station was a modest facility, spanning just 5,600 square meters with a waiting room that could only accommodate a few hundred passengers. Ms Ni, a retired station





employee, reminisces, “The station back then was really small. Only one floor was open to passengers, and the cramped waiting room was always packed. Sometimes, to move around, you’d have to climb over chairs just to get through.”

2002年，福州站老站房停止使用，福州站迎来了新生。自2004年起，福州站新站房、福州南站相继建成，随后又多次改造翻新。截至2024年，福州站（包括南站在内）的总建筑面积达到了近63万平方米，站台规模扩大到22台44线。除站房的更新外，途经福州站的铁路线路也在不断增加、升级。1959年，外福铁路（也称“来福铁路”，南平来舟站至福州站）结束了省会福州不通铁路的历史。2009年起，温福铁路等多条高速铁路线的相继开通让福州站变得“四通八达”，成为全国十大区域枢纽之一。

The old station building was decommissioned in 2002, marking the beginning of a transformative era. Renovations started in 2004, leading to the construction of a new terminal and the addition of Fuzhou South Station. By 2024, Fuzhou Station including Fuzhou South Station had expanded to nearly 630,000 square meters, with capacity increasing to 22 platforms and 44 tracks. Today, it is a major transportation hub in Fujian Province. The opening of the Waiyang-Fuzhou Railway in 1959, connecting Nanping’s Laizhou Station with Fuzhou Station, ended the provincial capital’s era

of inaccessibility by rail. In addition to the station building’s renovation, the rail lines passing through Fuzhou Station have also been expanded and upgraded. The launch of high-speed lines such as the Wenzhou-Fuzhou Railway in 2009 further transformed the station into a highly connected center, making it one of the top ten regional rail hubs in China.

列车车型也发生了巨大的变化，由曾经的“绿皮车”到如今的“动车”“高铁”，运行速度与车厢内部设施也都有了飞跃性的提升。“我最早从南平来福州，那时候一路要坐八个小时左右。因为车次少、乘客多，车厢内就非常拥挤，车厢环境也不如现在。说实话，那时候我们都不太想坐火车。”老家在福建省南平市的张先生，自己就是铁路工作者，“当然现在就方便多了，同样是从南平到福州，只需要一小时左右。环境也大有进步，乘车的舒适度提高不少。”

The trains themselves have also experienced dramatic changes, evolving from the iconic “green trains” to modern bullet trains and high-speed rail. Both speed and onboard facilities have seen remarkable improvements. “I used to take the train from Nanping to Fuzhou, and it took about eight hours. The carriages were crowded, and services were minimal. Most of us avoided taking the train if we could,” recalls Mr Zhang, a railway worker from Nanping. “Now it’s so much more convenient. The same journey takes just about an hour, and the comfort level is incomparable.”

车站扩建以容纳更多旅客，线路增加使各地皆可到达，车辆更新换代让出行更快更舒适……正是这些基础设施和规划上的进步与完善，让人们春运的归途越发快捷和温馨。

The station’s expanded capacity, new routes for greater connectivity, and the upgraded trains providing faster, more comfortable travel — all these advancements in infrastructure and planning have made the journey home during the Spring Festival Travel Rush smoother and warmer.



服务升级，愉快出行 Service upgrades

铁路硬件设施进步的同时，客运服务与技术等“软实力”也在不断升级，为旅客带来更舒适美好的体验。

As China's rail infrastructure continues to advance, so too does the "soft power" of passenger services and technology, offering travelers greater comfort and convenience.

曾经，车站的时刻表是手写的，售票窗口排着长队。而今，走进候车大厅，LED大屏清晰显示着列车时刻，自助售票机让购票变得轻松快捷。在进站检票时，除了纸质车票与人工检票，旅客们更喜欢选择在检票闸机上扫描身份证件，或直接通过脸部识别的方式轻松进站。

In the past, train schedules were handwritten, and ticket windows were notorious for their long queues. Today, passengers entering a waiting hall are greeted by bright LED screens displaying train schedules with clarity, while self-service ticket machines simplify the ticketing process. Boarding is no longer limited to paper tickets and manual checks; many travelers now breeze through gates using ID card scans or facial recognition technology.

现在，人们只需要在自己手机上下载一个“12306”App就能查看所有列车班次，并且轻松地购买电子车票。在节假日等客流高峰期乘车人数激增的情况下，即便没有买上心仪车次的票，旅客也可使用“12306”上的“候补车票”功能。之后若有加挂车厢或有其他旅客退票，系统就会按次序为候补旅客安排车票。近期，“12306”还升级了“车内换乘”功能，以便在客流量大时，通过换乘的方法为无法买到直达车票的旅客提供Plan B。

The 12306 mobile app further enhances convenience, enabling passengers to check train schedules and purchase e-tickets with ease. During peak travel periods, such as holidays, when tickets are in high demand, the app's "standby ticket" feature comes to the rescue. If extra carriages are added or tickets are canceled, the system automatically allocates available seats to those on the standby list. A recently introduced "in-train transfer" feature allows travelers to plan alternate routes when direct tickets are unavailable during busy times.

在以往的铁路出行中，餐车是列车上获取餐饮的唯一选择，但很难满足大部分乘客的需求，很多人会因此携带许多食物上车。而今，福州站候车大厅的“饮食一条街”提供了更多餐饮服务，从中式到西式，从正餐到咖啡甜点，满足了乘客们的各种需求。在乘车期间，“12306”App上会提供沿途餐厅的外卖服务：乘客在列车上点好需要的食品，到下一站停靠时，购买的东西就会被送上列车，送到乘客座位。在福州火车站12306网络配餐中心，每天都可以看到一群身着蓝马甲的“高铁外卖哥”忙碌的身影。送餐前，他们会将乘客点的餐品仔细归类，并小心地放进保温箱内，为餐品送上列车做好准备。48岁的老钱便是其中的一员，福州站有12个站台，不同车型、不同编组的列车，餐车的位置各不相同，稍有不慎就容易跑错地方。所以每一次送餐，老钱都会提前仔细核对信息，准确了解餐品需要送到的站台、车厢。此外，他们胸前都佩戴着记录仪，对配送全程进行记录。“这是为了保证将餐品完好无损地送到乘客手中。”老钱解释道。尽管工作很辛苦，但是每当看到乘客接过饭菜时满意的笑容，老钱的疲惫感就会随之消散。

Dining options were once limited to the onboard dining car, which fell short of expectations, and passengers often brought their own meals instead.



铁路人的坚持

Dedication of railway workers

Now, at Fuzhou Station, the food street in the waiting hall offers a range of choices — from traditional Chinese dishes to Western-style meals, coffee, and desserts — to suit every palate. Passengers can even order food via the 12306 app from local restaurants along the route and have it delivered directly to their seats at the next station. Behind this is a dedicated team of delivery riders at Fuzhou Station's 12306 Catering Center. These riders, dressed in blue vests, carefully sort and pack the meals into insulated containers to ensure they arrive fresh. Take 48-year-old Qian, for example. Fuzhou Station has 12 platforms, and the varying locations of dining cars across different train models add complexity to his job. However, Qian meticulously checks every detail, confirming the platform and the carriage before setting off. Riders also wear body cameras to document the delivery process. "This helps ensure that meals arrive safely and in perfect condition," Qian explains. The work can be demanding, but seeing passengers smile when they receive their meals makes it all worthwhile.

当乘车的基本流程和乘客基本需求服务都得到智能化、自助化升级后，车站工作人员便能将工作重心集中在那些更需要点对点、个性化服务的地方。在福州站各处，人们能看见“王威服务台”的名字，这是车站的一张闪亮名片。2002年，为保证服务质量，福州火车站设立“温馨工程”。2003年，车站决定以当年得到旅客赞誉最多的优秀工作人员王威的名字来命名服务台，于是，“王威服务台”便诞生了。多年来，“王威服务台”一直坚持为旅客排忧解难，收到了旅客们的广泛好评。

As travel becomes more automated and intelligent, railway staff have shifted their focus to providing personalized, one-on-one assistance where it matters most. At Fuzhou Station, the “Wang Wei Service Desk” shines as a beacon of exceptional service. Established in 2002 as part of the station's “Warmth Project” to improve service quality, the desk was named the following year in honor of Wang Wei, a staff member known for his outstanding service and passenger praise. Over the years, the desk has become synonymous with care and reliability, earning the admiration of countless travelers.

现如今，服务台更名为“海峡情·王威服务台”，并升级建成了集问询引导、综合服务、车次查询等功能于一身的智能服务台，更加贴近旅客的出行需求，帮助行



动不便的老人、残疾旅客进站，帮忙搬运行李，寻找丢失证件……服务台的工作大多是些琐碎的事情，称不上有精彩的故事。但每一次小小的帮助，对旅客来说都是大大的温暖。

Now renamed as the “Straits Love · Wang Wei Service Desk,” it has evolved into a multifunctional smart service hub. Beyond providing information and train schedule assistance, the desk offers a range of services, from aiding elderly and disabled passengers to carrying luggage and helping locate lost belongings. While these tasks might seem routine, they bring comfort and reassurance to those in need.

服务台工作人员赵静每天接班的第一件事就是打开服务台的笔记本，查看旅客们的预约服务，梳理工作重点。笔记本上，简明扼要地记录着时间、地点、联系人电话等，结尾处则写满了失物领取时间、“乘客已上车”、“亲人已团聚”等种种细节。“记下了，心也就放不下了，事项解决了才安心。”在许多像赵静这样的工作者的帮助下，旅客们心满意足地踏上了旅途。

Each day, Zhao Jing, a service desk staff member, starts her shift by consulting the desk's notebook — a detailed log of scheduled passenger services and priorities for the day. The entries

include times, locations, contact details, and updates like “lost item found,” “passenger boarded,” or “family reunited.” Zhao explains, “Once something is written down, I can't relax until it's resolved. Only when the issue is settled can I feel at ease.” Thanks to the dedication of workers like Zhao Jing, passengers can begin their journeys with peace of mind.

为了旅客们出行的顺利，还有更多辛勤的铁路人日复一日地坚守工作岗位：认真负责的调度员、一丝不苟的检修工、有问必答的服务员……平日里尚且如此，到了节假日，尤其是春运，铁路人更是加班加点。随着时代的变迁，铁路交通发生了巨大的变化，也给春运带来新的变化：远离家乡的人们在选择故乡的同时，也有一些人选择全家出游。如今福建的春节民俗和庆祝活动也在吸引越来越多的到有福之地过春节。这些变化都离不开铁路人的服务。他们的坚持是每年春运之歌的最好伴奏。

Behind the seamless travel experiences of millions of passengers lies the tireless commitment of railway workers. From meticulous dispatchers and skilled maintenance teams to attentive service staff, their dedication remains constant, even during peak travel times like holidays and the annual Spring Festival Travel Rush. As railway travel evolves, so do the traditions surrounding the Spring Festival. While many still journey home to reunite with family, others opt for family trips instead. Meanwhile, Fujian's rich cultural heritage and vibrant New Year festivities attract more visitors to this “Blessed Land.” These changing trends are underpinned by the unwavering efforts of railway workers, whose hard work orchestrates the rhythm of every Spring Festival travel season. 📷

供图 / 福州火车站 《福建画报》





福建人的“数智”生活 Fujian's Digital Intelligent Lifestyle

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译/李睿 Li Rui

在数字经济的全球浪潮中，中国的数字经济发展迅速，福建省的表现尤为亮眼。从2018年起，福建已成功举办六届“数字中国建设峰会”。目前，福建省拥有5 000多家数字领域国家高新技术企业，大数据、物联网等产业已达到国内领先水平。

As the digital economy reshapes the world, China has emerged as a global leader, with Fujian Province at the forefront of this transformation. Since 2018, Fujian has hosted six successful Digital China Summits. Today, the province is home to over 5,000 high-tech enterprises specializing in digital

industries, with sectors like big data and the Internet of Things achieving top-tier status domestically.

值得一提的是，福建还巧妙地将古典智慧与现代科技融合，推动“智能化”渗透到人们的日常生活中。如今，福建人的“数智”生活已过得有滋有味。

Notably, Fujian has skillfully blended ancient wisdom with modern technology, embedding “digital intelligence” in everyday life. The benefits of this digital intelligent lifestyle have become a tangible part of everyday reality.

“数智”购物，买卖畅通

Digital intelligent shopping

在数字化发展中，福建利用数字科技对零售业进行革新，将无人配送、智能制造与电子商务融为一体，引领科技与消费的新趋势。

Fujian is transforming the retail landscape by merging digital technology with unmanned delivery, smart manufacturing, and e-commerce, setting a new trend of tech-driven consumption.

福建的超市正借助科技的力量进行新的变革。以永辉超市为例，它联合白犀牛自动驾驶公司，推出了城市公开道路自动驾驶的无人配送车。这些车辆在接到订单后，能够在门店自动装载货物，并自主规划路径，将订单安全送达客户小区楼下。接着，配送员完成最后一步——送货到家。工作人员说：“配送专员一箱只能装下两到三单的商品，无人配送车却能轻轻松松装十几单。”这种“数智”化的购物模式深受消费者的欢迎。

In supermarkets across Fujian, technology is reshaping how customers shop. For instance, Yonghui Superstores has teamed up with autonomous driving company Rino.ai to deploy unmanned delivery vehicles capable of navigating public urban roads. Once an order is placed, these vehicles autonomously load goods at the store, chart the optimal delivery route, and transport the items to the entrance of the customer's community. A delivery person completes the final leg by bringing the order directly to the door. According to a store representative, "A delivery person can manage only two or three orders at a time, but an unmanned delivery vehicle can handle over a dozen with ease." This digital intelligent shopping model has quickly gained popularity.

在莆田市的一家智能工厂里，智能机械臂负责拿取鞋楦 (xuàn)¹，而小黄车机器人负责搬运。顾客可以在短短15秒内获取54项有关自己

足部特征及健康的数据，并能在智能屏上进行个性化定制——选择自己喜欢的鞋材、外观等。仅需两个小时，顾客就能拿到一双“为自己量身定制”的鞋。

Inside a smart footwear factory in Putian City, intelligent robotic arms handle shoe lasts, while small robotic carts zip around managing transportation tasks. Customers can obtain 54 pieces of data about their foot characteristics and health in just 15 seconds. They can then personalize their shoes on a smart screen — choosing materials, designs, and more. In as little as two hours, customers walk away with a pair of “custom-made” shoes tailored just for them.

宁德市的寿宁县下党乡山青水绿、云雾环绕，具备良好的高山茶生长环境，所产茶叶叶厚形美、香高味醇。过去，由于传统销售模式的限制，茶农的收入并不高。现在，下党乡推出全国首个“可视化定制茶园”，设置了高清摄像头覆盖定制茶园和茶叶加工厂，茶园主可以通过手机App随时查看茶园的种植管理数据和茶叶的生产加工、包装物流等每个环节，实现掌上管理。在销售环节，茶园主则利用线上电商服务平台，对茶产品进行统一管理和专业品牌开发运营。通过这一波“数智”操作，寿宁县的茶叶名声远扬，茶农的收入显著增长。



1 鞋楦：制鞋用具，决定鞋造型式样的模具。

A shoe last is a mold to design the size, shape, and fit of the shoe.



Meanwhile, in Xiadang Township, Shouning County, Ningde City, the picturesque, mist-covered mountains provide an ideal setting for cultivating premium alpine tea. Traditionally, tea farmers struggled with low earnings due to outdated sales practices. Today, the introduction of China's first "visualized customized tea garden" system has revolutionized the industry. High-definition cameras now monitor tea gardens and processing facilities, allowing owners to oversee planting, processing, packaging, and logistics remotely through a mobile app. On the sales front, tea garden owners use e-commerce platforms to streamline product management and craft professional branding strategies. This embrace of digital intelligence has not only elevated Shouning's tea on the market but has also significantly improved the incomes of local farmers.

“数智”服务公众 Digital intelligent living

福建正利用大数据、智能算法等监测、分析生活服务业供应和需求的状况，实现“数字+生活服务”，构建“15分钟便民生活圈”，更好地为百姓服务。

Fujian is using big data and intelligent algorithms to monitor and analyze service needs and delivery, integrating “digital + life services” to create convenient 15-minute living circles that improve residents' daily lives.

在福州，市民现在可以在“e福州”App上轻松完成筛选、签约家政服务这种复杂的流程。“e福州”将每一名服务人员的培训记录、健康状况、信用分、从业经历等信息逐一登记，让市民在挑选的时候可以安心、省心。如果还需更简便，市民可以跳过挑

选环节，直接在“e福州”下单。企业也会电话联系雇主，按照需求推荐人选。从下单到电子签约，不到半个小时，雇主就能享受家政服务人员的准时上门服务。

In Fuzhou, navigating complex tasks like hiring domestic help has become effortless thanks to the “e-Fuzhou” app. This platform provides detailed profiles for service providers, including their training records, health status, credit scores, and work experience, enabling users to make informed choices with ease. For those seeking even greater convenience, the app offers a streamlined option to place an order directly. Employers are matched with candidates tailored to their needs, and the process — from order placement to signing an electronic contract — takes less than 30 minutes before the domestic worker punctually arrives to begin their services.

在泉州，政务部门之间借助数字技术开展更畅通高效的协作，将更多便利带给市民。过去政务操作流程繁琐，现在通过“互联网+政务服务”平台和手机端“泉服务”平台就可以完成98%以上的事项办理。超过85%的市民表示，“一趟不用跑”就能办完事。

In Quanzhou, government departments are collaborating more efficiently with the help of digital technologies, bringing significant convenience to residents. Previously cumbersome administrative procedures can now be completed via the “Internet + Government Services” platform or the “Quanzhou Service” mobile app, covering over 98% of government services. More than 85% of residents report that they can handle their matters without making a single trip to government offices.

漳州的“5G+智慧急救”项目实现了“上车即入院”的急救模式，建立了一个救护车、急救中心和医院之间的救治协同

体系。市民通过平台的“扫码定位”功能，在家门口或任何地点通过手机扫描二维码就能呼救，系统会指派救护车及时到达，提供救助服务；而车载医生则可以通过“智能画像”功能，快速了解患者的既往病史和伤情，极大地提高医疗救助效率。

In Zhangzhou, the “5G + Smart Emergency Response” project has introduced a groundbreaking “on-the-way-to-the-hospital” model. This system creates a coordinated care network among ambulances, emergency centers, and hospitals. Using the platform’s “scan-and-locate” feature, residents can call for help by scanning a QR code from anywhere, whether at their doorstep or on the street. The system dispatches an ambulance promptly, while onboard doctors use an “intelligent profiling” feature to quickly access the patient’s medical history and injuries. This innovation greatly enhances the efficiency of emergency medical response.

“数智”助力畅游福建 Digital intelligent travel

福建的数字技术进步为游客提供了极大便利。通过使用手机中的“畅游八闽”App，人们可以轻松地在福建的行程，吃、住、行、游、购、娱等全方位需求都可以通过App规划得井井有条。游客无论想去福建哪个地方玩，点点手机，即可轻装上阵，畅游不愁。





Fujian's advances in digital technology have made exploring the region easier than ever. With the "Fujian Tourism" app, visitors can effortlessly plan their trips, managing everything from dining and lodging to transportation, sightseeing, shopping, and entertainment. Whether exploring cities or countryside, a few taps on their phone allow travelers to journey light and stress-free.

在福建的旅行中，数字技术发挥的场景就更多了。文旅智能交互导览眼镜利用国内领先的图片识别、物体识别、AI引擎技术、3D场景展示与互动技术，标记福建的文化展馆、旅游场所、特色街区为个性化触发点。人们可以一键进入3D世界，感受文化和旅游资源的“活”化。

Digital technology enhances every aspect of a Fujian trip. Smart interactive guide glasses, powered by advanced image and object recognition, AI engines, and 3D display technology, transform cultural venues, landmarks, and iconic streets into immersive experiences. With a single click, visitors are transported into dynamic 3D environments that bring Fujian's rich cultural and tourism resources to life.

福建多个景点还配备了文博一体机，展示全省博物馆的特色展览、精品文物、数字藏品及互动小程序。福建博物院、福建民俗博物馆、厦门市博物馆、泉州海外交通史博物馆等文博单位的云上博物馆项目，让游客随时云上观展，虚拟鉴赏，触摸历史，感受文脉。如果游客想通过听讲解来了解文物背后的故事，可以扫描每件文物对应的二维码，体验“一物一码”智能导览带来的便捷。

Many of Fujian's attractions are equipped with interactive kiosks that feature special exhibitions, selected collections, digital collections, and mini programs for museums across the province. Institutions such as the Fujian Museum, Fujian Folk Museum, Xiamen Museum, and Quanzhou Maritime Museum offer virtual tours, allowing visitors to explore exhibitions online, admire artifacts up close, and connect with history in new ways. For a deeper dive, QR codes on exhibits unlock guided tours with the "one object, one code" feature, offering fascinating insights into the stories behind the artifacts.

“数智”守护民生 Digital intelligent communities

在福州市台江区，机器人“小金”和“白墩墩”每天在社区巡行。“小金”是数字赋能的小区保安，主要负责对小区硬件设施进行检测，查看单元门是否关闭，垃圾桶是否摆放到位，健身、游乐等公共设施是否损坏等，还能监控高空抛物。如果在巡逻的路上发现危险，“小金”会进行预警，并把信息传输到物业管理手机和小区中控室电脑上。“小金”还具备人脸识别功能，可与公安系统数据库联网进行识别和判断。“白墩墩”则负责小区的保洁任务。

In Fuzhou's Taijiang District, robots "Xiao Jin" and "Bai Dundun" patrol residential communities daily. Xiao Jin, a digital security robot, is tasked to inspect facilities, ensure unit doors are closed, check the placement of trash bins, and monitor public areas like fitness and playground spaces for damage. It also detects hazards such as objects thrown from high-rise buildings. When a problem is identified, Xiao Jin sends alerts directly to the community management staff's mobile phones and the community control center. Equipped with facial recognition, it can even connect to police databases for identification and security checks. Meanwhile, Bai Dundun takes care of the community's cleaning tasks.

这样的智能设施在福州还有不少。比如，西湖公园里有一些“打卡屏”，通过它们，市民可以了解公园的文化历史。在罗源县的河湖内，头戴斗笠、脚踩四轮的“护河机器人”实时监控着水质……能对这些机器人和应用进行统一“调度”的是掌控城市全局运转、居中指挥的“城市大脑”。“城市大脑”是智慧城市的运营指挥中心，它通过网络，把智能手机、市民卡、医院、交通灯、停车场、公园等连接起来，进行数据的归纳收集和整理应用。

These robots exemplify Fuzhou's broader integration of intelligent technologies. At West Lake Park, interactive "check-in screens" provide visitors with insights into the park's cultural and historical significance. In Luoyuan County, river patrol robots, wearing traditional conical hats, traverse waterways on four wheels and monitor water quality in real time. At the heart of this technological ecosystem is the "City Brain," Fuzhou's operational nerve center. The City Brain connects a vast network of systems, including smartphones, resident cards, hospitals, traffic lights, parking lots, and parks, gathering and analyzing data to enhance city operations.

“数智”进入人民的生活，是数字科技与社会生活的共舞。相信随着数字技术的不断进步，福建人民的生活会更美好。



The integration of digital intelligent technologies into daily routines highlights the seamless blend of digital technology and community life. As these advances continue, the lives of Fujian's residents will become even more convenient. 孔

供图 / 张向阳 蒋文洁 林晨歌 《福建画报》

泉州簪花的出圈之路 花园：米

Head Gardens in Bloom — Boom of Quanzhou's Flower-Decorated Buns

文/堡主 Baozhu
译/李睿 Li Rui



将头发盘成海螺状，插上一支雪白的发簪 (zān)，含笑花、白玉兰、茉莉花苞一圈又一圈地包裹乌发，朵朵鲜花明艳而张扬地围绕发髻 (jì)¹ 开放……这样一座“头上花园”，就是近年来风靡全国的蟳埔 (Xúnpǔ) 簪花围，即蟳埔女特有的头饰文化。

With hair styled into a shell bun, inserted with a white hairpin, and framed by rings of fresh flowers such as banana shrubs, magnolias, and jasmine buds, this “head garden” is the signature look of Xunpu fisherwomen. Recently, it has gained nationwide recognition.

春天一到，簪花又成为社交媒体上的热门装扮。无数或艳丽或淡雅的簪花造型纷纷“出圈”²，也让人们的目光顺着鲜花，汇聚到簪花围的发源地，泉州深处一座古老的村庄——蟳埔。

Every spring, flower-decorated buns become a social media sensation. From vibrant designs to delicate arrangements, these intricate creations go viral online and draw attention to the centuries-old fishing village of Xunpu, nestled along Quanzhou's picturesque coastline.

小小花园头上插 Mini gardens of elegance

早在宋元时期，随着海上丝绸之路的开通，港口城市泉州日益繁华，曾被称为“东方第一大港”。蟳埔则位于泉州湾晋江入海口处，其附近的法石港，就曾是泉州重要的贸易港口之一。来自阿拉伯和东南亚的商船均停靠于此，当年的蟳埔见证了世界各地文化在此碰撞和融合。

As early as the Song and Yuan dynasties, with the rise of the Maritime Silk Road, Quanzhou became a bustling port city, celebrated as the “largest port in the East.” Xunpu is located at the mouth of the Jinjiang River in Quanzhou Bay. Nearby lies the historic Fashi Port, a vital trading hub where merchant ships from Arabia and Southeast Asia once docked. This makes Xunpu a witness to the exchange and blending of cultures from around the world.



在这样的文化背景下，蟳埔簪花围的来源显得格外神秘：有人说这源自唐代盛行的簪花习俗，也有人说这是中亚商人带来的风俗，还有人说簪花来自琉球……也许，头戴簪花围，身穿“大裾衫”“阔脚裤”的蟳埔女，本身就是那个辉煌时代各种文化融合的证明。

Against this rich cultural backdrop, the origins of the flower-decorated buns remain in mystery. Some believe they evolved from

1 髻：盘在头顶或脑后的发结。髻是形声字，“髟”这个偏旁表示与毛发有关，“吉”是它的读音。

Ji is a knot of hair coiled on top of the head or at the back. The character 髻 is a phono-semantic compound: the radical 髟 indicates its relation to hair, while 吉 provides its pronunciation.

2 出圈：网络流行语，意为某个事物进入了更广泛的公众视野，变得更有名了。

Chuquan is a popular Internet term meaning that something has broken out of its niche and gained greater fame.

the Tang Dynasty's flower-wearing customs, while others attribute their roots to traditions brought by Central Asian merchants or even influences from the Ryukyu Kingdom. Perhaps the Xunpu fisherwomen, adorned with flowers and dressed in long tunics and wide-legged trousers, embody the cultural fusion of that golden era.

嵵埔女的发型服装十分实用。嵵埔的渔女们日常需要在海边劳作，海风很大，长发容易被风吹乱，遮挡视线，所以她们将头发扎成结实的海螺髻。大裾衫、阔脚裤这样的服装则方便她们劳动。

The look of Xunpu fisherwomen is highly practical. Working along the windy coast, they needed a way to keep their long hair out of their eyes. This led to the creation of sturdy seashell-shaped buns. Their tunics and wide-legged trousers allowed for freedom of movement for the demands of coastal labor.

据说，嵵埔女每天起床后的第一件事，就是用花朵装扮自己，在自己的长发上建起一座精致的“小小花园”。即使只是坐在海边开牡蛎，她们依旧对这件事乐此不疲，仿佛这已经成为一种日常。

It is said that each morning, local fisherwomen begin their day by carefully adorning their hair with flowers, creating what can only be described as a “elegant garden” atop their heads. Even while shucking oysters by the seaside, they remain meticulous about this ritual, treating it as an essential part of their daily routine.

簪花也是有讲究的。最贴近发髻的是小小的花苞，用麻线串成环戴在头上，少则一两圈，多可达六七圈。然后围绕发髻，簪上更大、更鲜艳的绢花，比如茉莉花、素馨花、玉兰和菊花，这些花朵可随着季节变化而更换，在发髻上次第开放，疏密有致。头上“花园”插好了，嵵埔女走动起来，花瓣微微颤动，更添风致。有的女子还会戴上用金银做的发钗、梳饰等。已婚女子则会在自己的耳环上添上一对坠子，当地人叫作“丁香坠”。

The craft of wearing flowers is intricate. Closest to the bun are small flower buds, strung into rings with twine and arranged snugly around the bun. These can range from one or two loops to as many as six or seven. Surrounding these smaller blooms are larger, more vibrant silk flowers, such as jasmines, Arabian jasmines, magnolias, and chrysanthemums, that change with the seasons. These flowers bloom in harmonious sequence, creating a sense of balance and beauty. As the fisherwomen move, the petals gently tremble, adding charm to their appearance. Some women add gold or silver hairpins and comb-shaped ornaments, while married women complement their hairstyles with dangling earrings known locally as “hook pendants.”

随着社会的发展，大部分嵵埔女日常的簪花逐渐变成颜色多样、保存时间更长的假绢花，这大大降低了每日簪花的成本。只有在特殊的节庆日，例如婚礼、生日等，嵵埔女才会用真正的鲜花来装扮自己。在“妈祖娘娘”生日这一天，嵵埔女们更是盛装走上街头，鲜艳的衣裳和色彩缤纷的花朵交相辉映，热闹非凡。





With societal changes, most fisherwomen have replaced fresh flowers with colorful and long-lasting artificial silk blooms for everyday use, making it more affordable to maintain this tradition. Fresh flowers are now reserved for special occasions such as weddings or birthdays. On Mazu's birthday¹, they don their most vibrant attire, adorned with dazzling floral arrangements, transforming the streets into a festive spectacle.

随着时间的推移，渐渐地，大部分年轻人已经不再簪花，只有40岁以上的蟳埔女还在坚持。2008年，蟳埔女簪花习俗被列入第二批国家级非物质文化遗产名录。那些曾经生动鲜艳的簪花围已经成为亟须保护和传承的历史遗珍。

Over time, however, it is primarily women over 40 who continue to uphold the custom regularly, while younger generations have largely abandoned it. In 2008, this tradition was inscribed on China's national intangible cultural heritage list, underscoring its significance as a treasure in need of preservation and transmission.

直到2023年，知名演员赵丽颖的一组簪花大片在社交媒体上意外走红，将美丽的蟳埔簪花围重新带进人们的视野，也打开了泉州文旅经济的新密码。

In 2023, photos featuring Chinese actress Zhao Liying wearing flower-decorated buns unexpectedly went viral on social media, capturing public attention and opening new tourism opportunities for Quanzhou.

¹ Translator's note: Mazu is a sea goddess deeply revered in China's coastal regions, particularly among fishing communities.



簪花的“出圈”之路 Newfound fame

旅游时穿上当地服装在知名景点拍照，这在近年来尤为流行。簪花围的兴起则直接拉动了蟳埔这个小村落的旅游业。随着越来越多的明星、博主分享自己簪花围的造型，簪花围也在蟳埔迎来新生。

In recent years, a new travel trend has emerged: dressing in local attire and capturing photos at iconic landmarks. This growing enthusiasm has directly boosted tourism in the small village of Xunpu. Thanks to the influence of celebrities and social media influencers showcasing these hairstyles, the tradition of flower-decorated buns has experienced a vibrant revival.

如果你在团购软件上搜索“泉州簪花”，仅泉州本地就能获得上千个结果。这些店铺提供各种服务，如簪花、化妆、服装等。很多店铺提供从妆造到拍摄包括后期制作等在内的“一条龙”服务。团购软件显示，泉州本地人气最高的簪花店铺，人均消费500元以上。此外，店铺还提供从一百元到上千元不等的簪花套餐，根据照片张数、拍摄人数、服装套数等定价，而每一种产品都有一个标注：“需要提前预约。”可见簪花现在有多火。

A quick search for “Quanzhou flower-decorated buns” on group-buying apps reveals over a thousand listings from local businesses. These shops offer a variety of services, including flower styling, makeup, and traditional costumes. Many provide all-inclusive packages that cover styling, photography, and post-production. The most popular studio in Quanzhou charges an average of over 500 yuan

per customer, with prices ranging from 100 to over 1,000 yuan, depending on the number of photos taken, participants, and costume changes. Advance booking is required for most services — a clear testament to the soaring demand.

这些店铺遍布蟳埔的大街小巷，已形成一个新的产业。在流行的社交App上，有不少视频介绍不同簪花店的风格、特色，向大家反馈簪花的效果和服务质量，给这些店铺打分。如果你在社交平台上搜索同样的关键词，就能获得上万条有关“泉州簪花”的结果。在各种各样的照片、视频里，簪花围的不仅有女生，甚至还有男生。谁能想到，这些曾戴在渔女头上的花朵会成为泉州文旅的新密码？新的消费热点不仅让簪花文化重新焕发活力，也给当地人带来了不少新的机会。早在十多年前，蟳埔的一些学校就开设了簪花课程，鼓励年轻人传承这项文化遗产。如今，越来越多的人主动参与到簪花的学习之中。

Xunpu's streets and alleys are now lined with businesses catering to this booming industry. Social media platforms are flooded with videos and posts showcasing the styles and services available, with users sharing reviews and photos of their experiences. A search for “Quanzhou flower-decorated buns” yields tens of thousands of posts, featuring not only women but also men sporting the style. Who would have imagined that the flowers once worn by fisherwomen could spark a cultural tourism boom for Quanzhou? This trend has not only revitalized a cherished tradition but also created new opportunities for local residents. Over a decade ago, schools in Xunpu began offering courses to encourage

young people to preserve this cultural heritage. Today, more and more individuals are actively learning this art.


蟳埔一些上了年纪的阿姨们第一次发现，她们日常的簪花技巧现在竟然成了抢手的“香饽（bō）饽¹”，聘请她们做簪花师，成为一些店铺吸引顾客的好方法，因为她们的手艺最地道、最正宗。一些簪花师甚至成为人人争相合影的“网红姐姐”“网红奶奶”。

Older women in Xunpu have found themselves in high demand as their everyday skills in crafting flower-decorated buns become *xiang bobo*. Hiring these women as artisans has become a major draw for many shops, as their techniques are regarded as the most authentic. Some have even gained local celebrity status, affectionately called “viral aunties” or “viral grannies,” with customers eager to take photos alongside them.

与此同时，簪花的热潮已经走出泉州、走出福建，在杭州、成都的旅游景点，也能看到簪花围的体验馆。蟳埔女的传统服饰真正火遍了大江南北。簪花的一次“出圈”，既带动了新消费的增长，又滋养了文化遗产的土壤。

Meanwhile, the boom of flower-decorated buns has expanded far beyond Quanzhou and even Fujian. Experience centers offering styling services have sprung up in tourist hubs like Hangzhou and Chengdu. The traditional attire and hairstyles of Xunpu fisherwomen have captured national attention. This unexpected revival has not only opened new markets but also breathed new life into this cultural heritage.

旧时蟳埔渔女的簪花围，如今摇身一变成为流行新风尚，也许真正穿越历史、打动人心的，是那种人与自然之间日日相伴的亲密，是人对美、对希望最质朴的憧憬。

Behind the transformation of Xunpu's flower-decorated buns into a modern fashion statement, one thing remains unchanged: the profound connection between humans and nature, and a timeless longing for beauty and hope. 

供图 / 《福建画报》 王艺潼

1 饽饽：一种面食。“香饽饽”比喻受欢迎的人或物。

Bobo is a type of steamed pastry. *Xiang bobo* is a metaphor for a person or thing that is popular or well-liked.



时尚与科技的交响： 上海时装周上的AI对话展

The Symphony of Fashion and Technology:
The AI Dialogue Exhibition at Shanghai
Fashion Week

文/贝拉 Bella
译/刘克成 Liu Kecheng

在以“识尚新生态”为主题的2025春夏上海时装周上，“王小慧与设计师的AI对话展”巧妙地将时尚、艺术和科技融为一体，呈现了一场前所未有的视觉盛宴。

At the 2025 Spring/Summer Shanghai Fashion Week, the themed “Fashion New Ecology”, the exhibition “Artshow of AI Dialogue: Xiaohui Wang and Fashion Designers” combined fashion, art, and technology in a brilliant fusion, delivering an extraordinary visual feast.

与AI对话 A dialogue with AI

如今，AI的应用日益广泛，已成为时代的潮流和热门话题。上海时尚产业发展中心理事长邵峰先生一直密切关注AI的发展趋势，他认为，服装设计作为一种工艺美术高度依赖于人的灵感与创新能力，而AI应该是一个新的设计维度、一种展现思想的新呈现。这与跨界艺术家王小慧的想法不谋而合，他们共同发起，尝试通过AI的方式，将此季时装周的设计师理念和品牌秀的主题可视化。

AI is becoming a central part of our daily lives, sparking both trends and heated discussions. Mr Feng Shao, Chairman of the Shanghai Fashion Industry Development Centre, has been closely following the evolving role of AI. Mr Shao considers that fashion design, as a form of craftsmanship, thrives on human creativity and inspiration; he believes that AI serves as a new design dimension, being a fresh way of expressing ideas. This vision aligns closely with the perspective of interdisciplinary artist Xiaohui Wang. Together, they developed this project in order to visualise the concepts of this season's designers and the subjects of brand shows through AI.

此次“AI对话展”邀请了30多位国际知名服装设计师和AIGC（AI生成内容）设计师共同创作，探索利用AI完成时尚理念的表达。这对于目前的AI技术来说也是一项不小的考验。经过数月的精心筹备，本次“AI对话展”最终交出了一份令人满意的答卷。

The exhibition invited some 30 renowned international fashion designers and artificial intelligence generated content (AIGC) creators to collaborate, exploring how AI is able to articulate fashion ideas. This ambitious undertaking posed a significant challenge for current AI technology; after months of meticulous preparation, the exhibition proudly delivered its groundbreaking and satisfying results.





各具特色的作品 Unique and distinctive creations

陈鹏是2022年北京冬奥会的首席服装设计师，他曾想做一个“人生定格”的设计。机缘巧合，他遇到了艺术家王小慧。王小慧的创作主题“生、死、爱”与陈鹏的设想不谋而合。于是，他们选定红色与黑色作为作品的主色调，主题聚焦人生中最为深刻和最重要的三个节点：生、死、爱。

Peng Chen, the lead costume designer for the 2022 Beijing Winter Olympics, envisioned a design

concept titled “Life in Frames.” By chance, he encountered the artist Xiaohui Wang, whose creative themes of “life, death, and love” aligned perfectly with his vision; together, they chose red and black as the primary colours for their collaboration, centering their work on the three most profound and pivotal events in human existence: life, death, and love.

这些作品从一个新颖的角度审视人生，对人生的某一特定瞬间进行解读，力图在设计中将人生的喜怒哀乐、爱和死亡、梦想与挫折在画面中精准定格。在这些作品中，主人公都身着一件红色或黑色的羽绒服，寓意着人生各阶段虽有不同，但都包裹在“生、死、爱”这些

永恒的主题之中。时间在那一刻仿佛静止，而故事却在画面中无尽延伸。尽管AI的艺术表达能力是有限的，但透过这些作品，我们依然可以感受到艺术家们的情感与表达。在这里，时装不仅仅是一种服饰，更拥有了艺术的脉搏。

These creations offer a fresh perspective on life, capturing and interpreting specific moments through an artistic lens. They strive to distil the essence of human experiences, i.e. pleasure, anger, sorrow, joy, love and death, dreams and setbacks, into precise, evocative designs. In each piece, the central figure is dressed in a red or black down jacket, symbolising the fact that, although the stages of life may differ, they are all contained within the eternal themes



of “life, death, and love.” Time appears to stand still in these moments, yet the stories they tell seem to stretch infinitely beyond the frame. Although the capacity of AI to express art remains limited, these works convey the emotions and intentions of the artists with striking clarity. Here, fashion transcends its role as mere clothing, taking on the pulse of art and breathing life into timeless narratives.

著名化妆品品牌羽西的创始人靳羽西总以一抹鲜艳的红引人注目。在展览的一幅作品中，靳羽西身着一袭红色套装，神采奕奕地走在20世纪八九十年代的大街上，眼神坦然而自信。靳羽西与王小慧是多年好友，这幅作品便是王小慧根据靳羽西的一张旧照创作而成。靳羽西认为，最美女性的特征是自信、敢于突破自己，与众不同，因此她选择“明亮的红色”作为创作的关键词。鲜亮的红色通过AI技术得到了全新的诠释，象征着女性的美丽、自信、独立与鲜活。

The renowned founder of the cosmetics brand Yue Sai, Yuxi Jin (Yue-Sai Kan), is always distinguished by her signature colour of bold red. In one of the exhibition's works, she is portrayed wearing a striking red suit, radiating confidence and vitality as she strides through the streets of the 1980s and 1990s; her gaze is calm but entirely self-assured. Yuxi Jin and Xiaohui Wang have been close friends for years; this piece was created by Wang based on an old photograph of Jin. Jin believes the most beautiful women are confident, sufficiently daring to push their boundaries, and uniquely themselves. Inspired by this philosophy, she chose “vibrant red” as the key theme for the creation. Through the lens of AI, this vibrant red takes on a fresh interpretation, symbolising the beauty, confidence, independence, and vitality of women.

八零后海归设计师黄潇婷的作品也在此次展览中备受关注。她的参展作品“香染春秋，衣载风华”以中国传统服饰“香云纱”为主题，展现了典雅、瑰丽的华夏



衣裳文化。香云纱触感柔软如纸，穿着走动时会“沙沙”作响，因此得名“响云纱”，后被雅称为“香云纱”。此面料最早起源于宋代，是世界纺织品中唯一用纯植物染料染色的丝绸面料，被纺织界誉为“软黄金”。在AI作品呈现的画面中，身穿香云纱的优雅女子身处于一片浅褐色的世界，繁花簇拥，佳人“遗世而独立”。这份如梦似幻的唯美意境将中国传统服饰的审美意蕴表达得淋漓尽致。

The work of Xiaoting Huang, a designer from the post-80s generation who studied abroad, also captured significant attention at this exhibition. Her piece, *Fragrant Elegance Through Time: Clothing That Embodies Grace*, takes its inspiration from the traditional Chinese fabric *Xiangyunsha* (Gambiered Guangdong Gauze), celebrating the elegance and splendour of Chinese fashion heritage. *Xiangyunsha* is soft to the touch, resembling paper; it produces a gentle rustling sound when worn, earning it the nickname “sounding silk” before being more poetically renamed “fragrant silk.” This fabric, which dates back to the Song Dynasty, is the only silk material in the world dyed using purely plant-based dyes, being known in the textile industry as “soft gold.” In the AI-rendered imagery, an elegant woman dressed in *Xiangyunsha* is depicted in a light brown world surrounded by blooming flowers, her poised figure standing gracefully apart from the mundane.



This dreamy, ethereal beauty vividly captures the aesthetic essence of traditional Chinese attire, highlighting its timeless cultural appeal.

从以上三组各具特色的作品中，我们足以窥见这场AI对话展的魅力。无论是对“生、死、爱”主题的探讨和表达，还是对于女性形象的理解及对传统服饰的现代诠释，AI技术都给出了令人满意的答案，这是时尚与科技、艺术与创新的一次成功跨界探索。

These three distinct creations offer a glimpse into the captivating allure of the AI Dialogue Artshow. Whether it is the exploration and expression of the themes of “life, death, and love,” the interpretation of female identity, or the modern reimagining of traditional clothing, AI technology has generated impressive results. This exhibition represents a successful cross-disciplinary venture, merging fashion with technology, and art with innovation, to create something truly extraordinary.

展览背后的故事 The story behind the exhibition

这场精彩纷呈的艺术展览，灵感源于女性AI艺术展《野小慧》。王小慧于1986年赴德国留学，之后在慕尼黑和上海两地生活与工作，逐渐成长为国际知名的艺术家。

This remarkable art exhibition drew its inspiration from the female AI art show *Wild Xiaohui*. Wang Xiaohui went to study in Germany in 1986 and later lived and worked between Munich and Shanghai, gradually becoming an internationally renowned artist.

她的艺术创作领域极为广泛，涵盖摄影、影像、雕塑、设计、新媒体以及AI艺术等多个维度。同时，王小慧还是一位作家，出版了不少书籍，其自传《我的视觉日记——旅德生活十五年》畅销二十年，重印五十余次。她凭借卓越的艺术成就，在国内外屡获殊荣，最近又被授予“欧洲科学与艺术学院院士”荣誉。

Wang's artistic creations span

a wide range of fields, including photography, film, sculpture, design, new media art, and AI-driven art. At the same time, Wang Xiaohui is also an author, having published numerous books. Her autobiography, *My Visual Diary – 15 Years of Life in Germany*, has been a bestseller for 20 years and has been reprinted more than 50 times. Thanks to her outstanding artistic achievements, she has received numerous awards both in China and abroad. Most recently, she was honoured as a member of the European Academy of Sciences and Arts.

在过去几个月里，王小慧与30位设计大师以及30位顶级AIGC的创造者一起反复磨合，最终将这场独特的展览成功地呈现在大家面前。创作的过程并非一帆风顺，她说：“很多设计师有想法，但未必懂技术，而技术人员又未必有想法。我们还是希望有一定的艺术高度，那么我就作为中间的翻译和桥梁，同时也积极参与到作品的创作。”好在努力的结果令人欣慰。

In the months preceding the exhibition, Wang worked closely with 30 renowned designers and 30 top-tier AIGC creators, refining their collaborations to bring this unique event to life, although the creative process was far from smooth. Wang explains: “Many designers have ideas but lack the technical know-how, while tech experts might not fully grasp artistic concepts. We aimed for a high artistic standard, so I undertook the role of translator and bridge, whilst also actively contributing to the creation of the works.” Fortunately, this hard work paid off.

邵峰也对本次展览的成果感到满意：“这次展览引起了业界不小的共鸣，让我们的尝试有了很好的回报！”当被问及明年是否会继续合作时，王小慧表示，“如果邵总邀请，我就一定会来，他也和我一样，希望时装周能够有新的表达，明年还会有更新的东西，我现在还不知道，大家可以期待一下”。

Feng Shao also expressed his satisfaction with the exhibition's success: "This event resonated deeply within the industry, and our efforts were well rewarded." When asked if she would collaborate again next year, Xiaohui Wang responded enthusiastically: "If Shao invites me, I shall definitely come. He, like me, hopes that Fashion Week finds new ways to express itself. Whether we will have even more innovative ideas next year, I cannot say yet, but you can certainly look forward to it!"

上海时装周 Shanghai Fashion Week

上海时装周，自1993年首次举办以来，已成功举办了21届，2024年的观众人数超过26 000人。这一盛会不仅见证了中国时尚产业的成长，也逐渐扩大了其国际影响力，吸引了众多国内外品牌的目光。在全球时尚产业活力指数排名中，上海时装周已位列第四，成为亚洲乃至全球时尚界的重要盛事。

Since its debut in 1993, Shanghai Fashion Week has had 21 successful editions, welcoming over 26,000 attendees in 2024 alone. This grand event has not only witnessed the growth of

China's fashion industry, but has also expanded its international influence, catching the attention of many domestic and global brands. Ranked fourth in the Global Fashion Industry Vitality Index, Shanghai Fashion Week has established itself as a key event in the fashion world, both in Asia and globally.

如今，上海时装周吸引了越来越多来自世界各地的时尚力量参与，包括法国、英国、美国、意大利等传统时尚大国，以及格鲁吉亚、乌拉圭和东南亚等新兴时尚市场。例如，Stella McCartney出现在2024春夏上海时装周，这是该品牌在亚太地区的首次亮相；而2025春夏上海时装周则迎来了Vivienne Westwood、Moncler、H&M、Dior、Chanel、Gucci等国际知名时尚品牌的参与。这些品牌的加入，不仅为上海时装周带来了最新的时尚趋势，为本土时尚产业的发展提供了动力，同时也为国际品牌提供了一个展示和交流的舞台。上海时装周，以其开放的姿态，拥抱世界，拥抱未来。

Today, Shanghai Fashion Week attracts a growing number

of fashion forces from around the world, including traditional fashion hubs such as France, the United Kingdom, the United States, and Italy, along with emerging markets such as Georgia, Uruguay, and Southeast Asia. For example, the brand Stella McCartney made its debut appearance in the Asia-Pacific region during the 2024 Spring/Summer Shanghai Fashion Week. The 2025 Spring/Summer edition will feature iconic international brands such as Vivienne Westwood, Moncler, H&M, Dior, Chanel, and Gucci. The participation of these brands not only introduces the latest fashion trends to Shanghai, but also fuels the development of China's domestic fashion industry. Meanwhile, it provides an excellent platform for international brands to showcase their work and engage with global audiences. With its open and inclusive spirit, Shanghai Fashion Week embraces the world and looks forward to the future. 

供图 / 王小慧





美丽的孔院人

Ana: A Beautiful Figure of Confucius Institute

文/王锦程 Wang Jincheng

译/庄驰原 Zhuang Chiyuan

2008年4月，葡萄牙里斯本大学孔子学院揭牌成立。里斯本大学校长对此合作项目寄予厚望。他深知跨文化交流所伴随的挑战，经过再三思量，最终决定由校长办公室的安娜·罗德里格斯（Ana Rodrigues）女士出任孔子学院的首任秘书，协助孔子学院顺利起航。校长希望通过孔子学院打开一扇了解中国文化的窗口，增进两国人民的相互理解和友谊。

In April 2008, the Confucius Institute at the University of Lisbon in Portugal was officially established. The president of the university had high expectations for this cooperation project. He fully understood the challenges that come with cross-cultural exchanges, and after much consideration, he decided to appoint Ms Ana Rodrigues from the President's Office as the first secretary of the Confucius Institute to ensure its successful launch. The president hoped that the Confucius Institute would open a window for understanding Chinese culture and promote mutual understanding and friendship between the people of both countries.

安娜，这位之前对中国文化了解甚少的葡萄牙女士，自接手孔子学院的工作起，便面临着层出不穷的新挑战。因为事务繁忙，加班成了她的日常，这在葡萄牙的工作文化中并不常见。经过紧锣密鼓的筹备，2008年9月，孔

子学院迎来了首批社会班学员，他们对学习汉语充满了好奇和期盼。安娜承担着学生咨询的接待工作，她总是耐心解答学员们的各种问题，帮助他们填写报名表、办理缴费、发放教材。她常工作至夜幕降临，办公楼的保安告知她大楼要锁门了，她才会离开办公室，疲惫地驱车驶向几十公里之外的家。

Ana, a Portuguese woman who had little prior knowledge of Chinese culture, faced a series of unexpected challenges from the moment she began her work at the Confucius Institute. Due to the heavy workload, working overtime became a daily routine for her, which was not common in Portuguese work culture. After intense preparation, in September 2008, the Confucius Institute welcomed its first batch of community class students, who were filled with curiosity and anticipation about learning Chinese. Ana took on the task of student reception, patiently answering questions from the students, helping them fill out registration forms, processing payments, and distributing textbooks. She would work to nightfall until the building's security guard informed her that the building was about to close. Only then would she leave the office and drive home dozens of kilometers away, feeling exhausted.

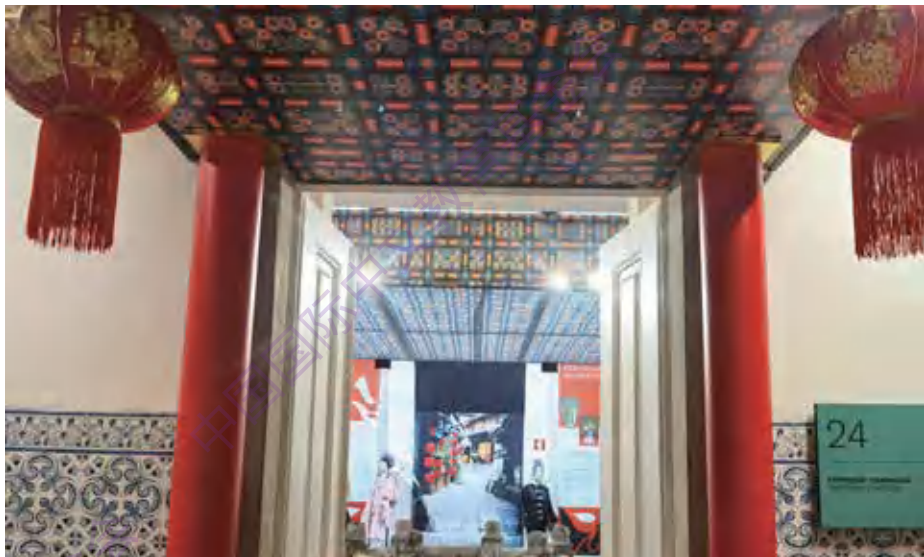
随着孔子学院的工作逐渐步入正轨，安娜开始接触书法、茶艺、剪纸、古筝……这些丰富多彩的活动让她对中国文化产生了兴趣。她认真地询问中方老师“中国茶有哪些种类？”“学习书法需要哪些准备？”“为什么中国人春节吃饺子？”等问题。她积极参与每一场文化活动的准备工作，关注工作的种种细节。她的努力赢得了中方老师的敬佩，也让越来越多的葡萄牙学生加深了对中国文化的热爱。

As the work of the Confucius Institute gradually settled into a routine, Ana began to engage more with Chinese culture, participating in activities like calligraphy, tea art, paper cutting, and *guzheng* (a traditional Chinese instrument). These colorful activities sparked her interest in Chinese culture. She began asking Chinese teachers questions such as, “What types of Chinese tea are there?”, “What do I need to prepare to learn calligraphy?”, and “Why do Chinese people eat dumplings during the Spring Festival?” She took an active part in the preparation of every cultural event, focusing on every detail. Her hard work earned the admiration of her Chinese colleagues and deepened the love for Chinese culture among more Portuguese students.

时光荏苒，安娜与中国文化的缘分日益深厚。2022年初，孔子学院决定将多年以来收藏的京剧道具、演出照片和相关资料进行整合，策划一场京剧文化展览，向葡萄牙民众展现中国传统文化的魅力。孔院院长将这一重要任务交给了安娜。安娜迅速投入到准备工作中，从脸谱、戏服到乐器、道具，每一个细节她都仔细研究，力求将京剧文化的精髓完美展现。为了突出京剧的历史感和艺术性，她还在展厅内加入了“中式老井”“中式门楼”等模型进行装饰，为展览增添了浓厚的中国文化色彩，给参观者留下了深刻的印象。筹备过程中，她发现展览的服装道具不全，便通过中国电商平台进行网购，在中方教师的协助下，最终把所缺的展品购置齐全。这场展览历时七个月，吸引了五万多名来自葡萄牙及世界各地的参观者，京剧的艺术魅力深深感染了每一位

观众。今年7月开始，这批展品踏上了去往其他四所孔子学院的巡回展出之旅。

As time went on, Ana's connection to Chinese culture grew deeper. In early 2022, the Confucius Institute decided to collate the Peking Opera props, performance photos, and related materials it had collected over the years and organize an exhibition showcasing Peking Opera to present the charm of traditional Chinese culture to the Portuguese public. The director of the Confucius Institute entrusted this important task to Ana. She quickly devoted herself to the preparation work, focusing meticulously on every detail, from the facial masks and costumes to the musical instruments and props, in order to perfectly present the essence of Peking Opera culture. To highlight the historical and artistic aspects of Peking Opera, she added models of a “Chinese old well” and “Chinese gatehouse” to the exhibition hall, enriching the display with strong elements of Chinese culture, leaving a deep impression on visitors. During the preparation, she realized that some of the costumes and props were missing, so she turned to Chinese e-commerce platforms to purchase the items. With the assistance of Chinese teachers, she was able to complete the collection of exhibits. The exhibition lasted for seven months and attracted over 50,000 visitors from Portugal and around the world. The charm of Peking Opera deeply touched every visitor. In July of this year, the collection of exhibits began a touring exhibition to four other Confucius Institutes.





不仅如此，安娜对待来访的中国客人同样充满了热情与关怀。每当有中国的领导、专家学者或文化交流团体来访，安娜不仅会亲自布置孔子学院的接待室，还常常自己动手做一些葡萄牙的特色美食，带到孔子学院招待客人。她常说：“我很珍惜这些与中国客人见面的机会，希望他们在短暂的停留中能感受到葡萄牙的友好与文化。”

Furthermore, Ana shows the same warmth and care when welcoming Chinese guests. Whenever Chinese government officials, experts, scholars, or cultural delegations visited, Ana would not only personally arrange the reception room at the Confucius Institute, but she often also prepared Portuguese specialty dishes to treat the guests. She often said, “I cherish these opportunities to meet Chinese guests and hope that they can feel the friendship and culture of Portugal during their short stay.”

安娜不仅是孔子学院的文化使者，还是每位远赴异国他乡的中方教师值得依靠的家人。多年来，每当有新任中方教师抵达里斯本，安娜总是尽心尽力帮助他们解决生活和工作上的各种问题。葡萄牙的工作居留许可申请流程十分繁琐，加之大部分中方教师不能用葡语沟通，申请居留许可就成了一个令人头疼的问题。为了节约时间，方便中方教师们生活安排，安娜不顾路途遥远，亲自驾车带他们去近百公里外的城市办理手续。有一次，一位刚刚赴任的中方教师租住的公寓里缺少家具和厨房用品，安娜毫不犹豫将自家的家具和厨具送过去，解决了这位教师的燃眉之急。

Ana is not only a cultural ambassador at the Confucius Institute, but also a dependable family member for every Chinese teacher working overseas. Over the years, whenever a new Chinese teacher arrived in Lisbon, Ana always went out of her way to help them solve various life and work-related issues. The process for applying for work and residence permits in Portugal is complicated, and since most of the teachers cannot communicate in Portuguese, the application for residence permits becomes a headache. To save time and make it easier for the teachers to settle in, Ana would personally drive them to a city nearly 100 kilometers away to handle their paperwork. On one occasion, a newly arrived Chinese teacher's rented apartment lacked essential furniture and kitchenware, and Ana did not hesitate to bring her own furniture and kitchen supplies to help solve the teacher's immediate problem.

17年的光阴一晃而过，安娜与五任葡方院长、四任中方院长以及近30位中方教师共同奋斗在孔子学院的舞台上。在这些年的岁月中，工作对安娜来说不仅仅是一份责任，更是一种使命。2027年，安娜即将迎来66岁的退休年龄。她透露了一个愿望：希望2025年能够带着家人去中国，亲眼看看这个她倾注了17年心血进行文化传播的美丽国度，亲身感受和体会中国的文化。

Seventeen years passed in the blink of an eye, and Ana has worked side by side with five Portuguese directors, four Chinese directors, and nearly thirty Chinese teachers at the Confucius Institute. Throughout these years, her work has not only been a responsibility but also a mission. In 2027, Ana will reach the retirement age of 66. She shared a wish: she hopes to visit China in 2025 with her family to see the beautiful country to which she has devoted seventeen years of her life promoting cultural exchange, and to personally experience and feel Chinese culture. 🇨🇳

《孔子学院》征稿函

《孔子学院》由中国国际中文教育基金会主办、上海外国语大学协办，拥有标准国际连续出版物刊号（ISSN）和中国国内统一刊号（CN），本刊为双月刊，有中英、中法、中西、中俄、中德、中意、中葡、中阿、中泰、中韩、中日 11 个中外文对照版，面向全球发行。

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